

Leigh Park Estate

Garden Features & Follies

(Including Notices of Leigh Park Estate, 1836)



The Beacon, c.1833

Steve Jones

STAUNTON

£6

STAUNTON



Sir George Thomas Staunton Bt. *Lithograph by J.M. Lynch from a portrait by Sir George Hayter, 1833.*

Havant Borough History Booklet No. 94

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Leigh Park Garden Features and Follies



Leigh Park House, 1833, *G. F. Prosser*.

Today's visitors to the Staunton Country Park, as well as feeding the wide variety of animals within the Farm Trail or walking around the lake and gardens of the country park, must wonder what the estate was like during the time of Sir George Thomas Staunton's ownership of the estate. It was Sir George who kept on improving and creating this wonderful park and gardens, with glorious greenhouses filled with exotic plants, unusual temples, bridges across to the various islands on the lake, and other unique garden features and follies. Some still remain such as the Beacon, close to the road towards Rowlands Castle, and the Shell House or Staunton Memorial as

it also named, a little worse for wear these days but still giving us a glimpse of what it was like 180 years or more ago.

This booklet looks at what garden features and follies still remain on the estate and sadly those that have disappeared for one reason or another over the years since Sir George Staunton death in 1859.

Perhaps it is wrong to record Staunton's garden and parkland structures as follies. Most of the structures or features had a particular reason to be there – either to enhance that part of the garden they were situated in or even as the Temple (of Friendship) did, to represent and record family and friends who played an important part in his life. Others, such as the bridges, were more functional, as to a certain degree were the Beacon and Shell House, as we will see later.

In reality, and for architectural purposes, a folly is a building constructed primarily for decoration, but suggesting through its appearance some other purpose, or of such extravagant appearance that it transcends the range of garden ornaments usually associated with the class of buildings to which it belongs.

In the 18th century and early 19th century English gardens and French landscape gardening often featured mock Roman temples, symbolising classical virtues. Other 18th century and early 19th century garden follies represented such buildings as Chinese temples, Egyptian pyramids, ruined abbeys, or Tatar tents, to represent different continents or historical eras, certainly Staunton to a point used this thinking in his gardens at Leigh Park.

Also recorded, in full, is the *“Notices of the Leigh Park Estate, 1836”*, believed to have been written by Sir George Staunton himself, which give us a unique record of what the estate looked like at this late Regency period. It also records all the features in the park and garden at this time, and also records the interior of Sir George's house, and lists a very extensive range of the plants growing in his hot houses and conservatory. It is worth our while to start with the *‘Notices of 1836’*, as we can, with the diagram below, follow a route around the gardens that Staunton himself would have taken.

NOTICES OF THE LEIGH PARK ESTATE, NEAR HAVANT, 1836.

THE Leigh Park Estate is situated in the parishes of Havant and Bedhampton, and consists at present of the Park, with the adjoining, or included copses, and pleasure-grounds; three farms; thirty-five cottages, with gardens; a few outlying fields; and the Manors of Havant and Flood, conferring manorial rights over about a thousand statute acres of waste land, partly covered with timber, and commonly called Havant Thicket.

Until the year 1826, the Manor of Havant, together with a small portion of one of the farms, was held on lease for lives, renewable for ever, under the See of Winchester; but the Manor was in that year enfranchised, together with all its rights and royalties, as they are called, (the timber on the waste only excepted,) conformably to the Act of Parliament authorising the sale of Church lands and properties, for the redemption of the land tax.

The entire of the Leigh Park Estate together with both the Manors, has thus been rendered, without any exception, freehold.

The Manor of Havant extends not only over the parish of Havant, but also over a considerable portion of the north parish of Hayling Island. It is thus described in the late Mr. Walter Butler's published account of the Hundred of Bosmere :—

The Manor of 'Havante' was given to the Church of Winchester by King Ethelred, the son of Edgar, and continued in the possession of the Bishops till 1553, when it was leased out for three lives to Sir Richard Cotton, knight, controller of Edward the Sixth's house- hold.

The estates held under the Manor are copyhold of inheritance, descend to the eldest son or eldest daughter, subject to a stinted fine; and, on the death or alienation of a tenant, to a Heriot, the best good.

The Court-Leet is of Saxon original, and was the Court of the Lathe. In ancient times the counties were subdivided into lathes, rapes, wapentakes, and hundreds; and the Sheriff twice a year performed his Tourn, or perambulation, for the execution of justice.

The principal business of this court has long since devolved upon the Sessions; but the court is annually held in the month of October, nuisances inquired into, and the following officers appointed :— two constables, four tything-men, the coroner of the market, leather-sealer, ale-taster, and haywards.

The Manor of Flood lies wholly in the parish of Havant, extending from the borders of the Thicket into the Town; and consists of copyholds of inheritance, each of which is subject to the payment of a heriot, on death or alienation, a fine on admission, and to an annual quit rent. On the death of a copy-holder, intestate, the widow is entitled to her bench, and the eldest son to the estate

In the year 1819, when this estate was sold, it was announced in the printed particulars, that there were 316 copyhold estates held under the Manor of Havant; 214 heriots best good, besides stinted heriots; and fifteen copyhold estates, with fifteen heriots best good, under the Manor of Flood. Considerable alterations have however taken place in this list since that time; some of the copyhold estates having been subdivided, while others have merged in the superior estate, having been purchased by the Lord of the Manor.

The late Mr. Angerstein, in 1817, while in temporary possession of this estate, obtained the following legal opinion upon the right of sporting over the Thicket:—

The qualified copyholders have no right to enter on the Lord's waste, except for the purpose of driving their cattle to and from pasture; and if, in so doing, they go one step out of their way for the purpose of sporting, they commit a trespass; and if they do so after notice, they will be liable to an action, as wilful trespassers.

Until the year 1828, the Leigh Park Estate was divided in a very inconvenient manner, by the public road from Horndean to Havant, which passed within about thirty yards of the entrance-door of the house, and immediately between it and the farm-buildings attached to the principal farm. In that year the proprietor obtained permission, with the usual legal formalities, to make (at his own expense) a new road, to the extent of about three quarters of a mile in length, on the opposite side of the farm-yard. The adoption of this road, instead of the other, has had the effect of materially improving the estate; and, in fact, of giving it altogether a new appearance; while the public has been no less benefited by the change, the new road being about ten yards shorter, besides being higher, drier, and wider, and in all respects a better road, than the old one.

The road, a portion of which was thus diverted, was a very ancient one. From Havant, as far as the cross-roads at the Staunton Arms, it was most probably on the precise line of the Roman Road between Havant and Rowland's Castle, both which places were Roman stations. In digging up a part of the road near Leigh House, a remarkable brass key, of large size and elaborate workmanship, was found under the gravel; which, on being submitted to the Council of the Society of Antiquaries, was immediately pronounced to be of Roman manufacture. Notes on the Notices of the Leigh Park Estate, 1836

(Author's note: Sir George Staunton was incorrect in his assumption that the Roman road ran from Havant, as far as the cross-roads at the Staunton Arms. Later research has shown that a Roman road did exist, but a further one third of a mile to the east, roughly, though not precisely, on the line of Prospect Lane running from Havant to Rowlands Castle. There is good archaeological evidence for this road, which connected Havant with the Roman pottery kilns to the south of Rowlands Castle village.

As in regard to the Roman Brass Key found when the Petersfield Road was being moved in 1828 to the east of Leigh Farm Sir George Staunton exhibited the key in December 1829 at the Society of Antiquaries in London:

Sir George Thomas Staunton exhibited to the Society a brass key recently found at Havant, Hampshire. It is about 3½ inches in length, of solid weight

and curious form; and from comparison with other specimens has been conjectured to be Roman.

Antiquarian Research, Society of Antiquaries, 3 December 1829, Gentleman's Magazine and Historical Chronicle, 1829)

It is unclear what happened to the key after Sir George Staunton's death.

For the purpose of communicating with the new line of road, the present carriage-drives from the house to the north and south gates of the Park were formed; the lodges were then built; and the ploughed land which had been included within the Park, in consequence of these alterations, was, in the same year, laid down in grass, by the method of inoculation.

In the following year, a *third* lodge was built, and an entrance gate put up at the south-west extremity of the Park, for the purpose of communicating, by a grass drive, with the road to Portsmouth.

The House at Leigh, previous to its occupation by Mr. Garrett, was very small, and the land attached to it quite inconsiderable. About the year 1802, it was considerably enlarged, and indeed almost rebuilt by that gentleman, under the direction of Mr. Kent, an architect of Southampton, who built Chessel House, and some other residences in the neighbourhood. Having enlarged the estate by successive purchases of contiguous lands, he soon after formed the present Park, and inclosed it with a park paling. He sold his estate to the present proprietor in 1819. The Havant Farm was purchased of Mr. William Holloway, and added to it in 1821; and the Bedhampton Farm in 1832, having been purchased in that year from the executors of Mr. Brown.

The additions to the House since 1819 consist of a library, corridor, and bath-room; a clock-tower, a spare coach-house and harness-room, with a servants' bed-room over; and several successive enlargements of the conservatory, the extent of which has been increased from thirty feet by thirty, to sixty feet by forty. All these additions, except the enlargements of the conservatory, were made under the direction of Lewis Vulliamy, Esq., architect, of London. The north and south lodges, and the two ornamental buildings in the grounds,

culled the *Beacon* and the *Kiosk*, were likewise built from that gentleman's designs. The House was entirely new furnished in 1827. It consists at present, on the ground-floor, of an inner and outer hail, and a vestibule communicating with the conservatory ; two drawing-rooms and a dining-room, opening upon a south colonnade; a billiard-room, study, corridor, library, and bath-room; with the usual servants' offices. Above stairs are eight best bed-rooms, and eight servants' bed-rooms.

The following is a List of the Pictures and other articles of curiosity, at present arranged in the different Rooms,

BILLIARD ROOM. NORTH SIDE.

Portrait of *Puankhequa*, an eminent and wealthy Chinese merchant, who traded largely for many years with the English East India Company, and obtained from the Emperor of China the honorary rank of a mandarin of the third class. The blue button which appears upon his cap, and the embroidered badge on his vest, are the insignia of his rank. He died in 1821. This picture was painted by Toonequa, a native Chinese artist.

OVER THE PORTRAIT.

A Chinese View of the European Factories in the suburbs of Canton.

BENEATH.

A coloured lithographed Print, representing the formalities of a Chinese Court of Justice, which was held at the British Factory at Canton, on the 8th of March, 1807, in the presence and at the special requisition of the British authorities established there. The object was an inquiry into a charge of homicide, which had been laid against the seamen of the East India Company's ship *Neptune*. The inquiry terminated in the complete establishment of their innocence of the crime of murder, and the free dis-

charge of all the persons accused, after a verdict of accidental homicide. This print is reduced from an original picture, painted on the spot by a native Chinese artist.

ON THE LEFT.

A view in perspective of the Quay, and a portion of the European Establishments at Canton; in which the Chinese Judges are represented in their palanquins, with their attendants, proceeding towards the British Factory, for the purpose of holding the Court represented in the print.

ON THE RIGHT.

A view of one of the principal Courts of the Emperor of China's Palace at *Pekin*. The Emperor of China Kia-King, is represented as seated on his throne, and summoning to his presence Ho-chung-tong, his late father's prime-minister, to answer for certain grave offences against the state, of which he was accused, and for which he shortly afterwards suffered death. This event occurred in the year 1799.

The four smaller pictures are a portion of a set, representing the processes of the principal Chinese Manufactures. These are,—1. Pottery in the Ovens; 2. Pottery-displayed for Sale ; 3. Dyeing of Silk ; 4. Spinning of Silk.

On the right and left of the fire-place are two *skreens*, such as are usually placed by the Chinese on their altars, or upon tables set apart for the display of their sacred images. One is of *marble*, the other of *porcelain*; the subjects painted upon them are historical.

On the chimney-board is a view of the Ruins of *Persepolis*, taken upon the spot by the late Mr. Price, when private secretary to the British ambassador in Persia, Sir Gore Ouseley. On the right is a view of the City of *Constantinople* ; and on the left, a view of Persian Scenery, by the same artist.

The two small Chinese Lanterns on brackets are constructed of pieces of horn, welded together by a process not perfectly understood in this country.

The two uppermost pictures (together with two others framed in the same manner, and hung nearly at the same height, on the east side of the room) represent the chief ceremonials practised by the Chinese on the occasion of a Court mourning, upon the decease of the Emperor. These are,—1. The reading of the proclamation for the mourning. —2. The offerings at the altar.—3. The burning of the offerings upon a funeral pile.—4. The laying aside of the white or mourning garments, and resumption of the ordinary habiliments. Two Chinese Feather-fans are placed upon the mantel-shelf.

EAST SIDE.

Nearest the ceiling, are three coloured Views :—1. The Port of Canton, commonly called *Whampoa*, with the foreign ships of different nations at anchor.—2. A bird's-eye view of the City and Peninsula of *Macao*.—3. The *Bocca Tigris*, or entrance to the river of Canton, showing the batteries built by the Chinese on each side for its defence. A little lower, are the two representations of Chinese mourning, already described.

Lower down are six coloured Drawings, illustrating the processes of the Chinese manufactures:—1. The process of firing or drying Tea Leaves.—2. The feeding of Silkworms on mulberry leaves.—3. Reeling of Silk-yarn.—4. Weaving of Silk.—5. Digging of clay for Pottery and Porcelain.—6. Forming and moulding Porcelain Vessels on a lathe. Below these are: Four Oil Paintings, illustrative of certain remarkable Chinese ceremonies:—1. The Marriage Procession, on the occasion of the bridegroom accompanying the marriage-present to the house of his intended bride.—2. A Chinese Military Officer, attended by a troop of Soldiers, dismounting and worshipping at a Temple, upon his route.—3. A Religious Ceremony, in which certain idols and consecrated articles are carried round in procession.—4. A Grand Funeral Procession, with a view of a Cemetery in the distance. All these paintings are by Chinese artists.

In the centre of this side of the room are four pictures:—1. A coloured engraving of Father *Amyot*, a celebrated European Missionary and Historian of China. — 2. A coloured drawing of a Turkish Officer on horseback. —3. An original drawing by *Alexander*, representing the Emperor of China, KIEN LONG, presenting an embroidered purse of perfumes to the British Ambassador's Page.—4. An original drawing by *Alexander*, (since engraved,) in which is represented the first introduction of the Earl of Macartney to the Chinese Emperor *Kien Long*.

Between these pictures are two printed Tables of the Rules and Odds at Billiards. The space between these pictures and the floor is occupied by a Panoramic View of the City of *Ispahan*, the capital of *Persia*, drawn on the spot by the late Mr. Price.

SOUTH SIDE.

Four Chinese Paintings on glass, representing the Gold and the Silver Pheasants of China, a Chinese Stag Hunt, and the Return of the Huntsmen. Two Chinese Oil Paintings, representing the following ceremonials : —1. The Feast of Lanterns, an important religious anniversary, upon which occasion large paper lanterns, of various grotesque shapes, are carried about in procession.—2. The Emperor of China in his dress of ceremony, and carried by sixteen bearers in his State Palanquin, apparently about to join his army, which is represented encamped at a little distance.

The six pictures in the centre, are:—1. A coloured Drawing of an Idol with many arms, emblematical of Universal Power, and which forms a part of Chinese as well as of Indian Mythology.—2. A coloured drawing of a Chinese Tea Plantation, showing the process of picking the leaves.—3. An Oil Painting of the *Table Mountain*, and Cape Town, at the Cape of Good Hope.—4 and 5. Engraved portraits of the late *Rev. Dr. Morrison*, and the late *Sir George Leonard Staunton, Baronet*. 6. A French Diagram, illustrative of the Game of Billiards.

Beneath the pictures are two coloured Sketches of Persian scenery, by the late Mr. Price.

WEST SIDE.

Eight Chinese coloured Drawings, illustrative of the following processes :—1. Winnowing of Rice.—2. Packing of Tea in baskets, for conveyance by the inland navigation. —3. Treading down Common Bohea Tea in chests for exportation.—4. Choosing of liner leaves for the best or select Teas.—5. Cleansing of Rice,—6. Threshing of Rice.—7. Reaping of Rice.—8. Watering of Rice-fields, by means of a chain-pump.

The bench beneath the windows is covered with a piece of satin, upon which is embroidered the Chinese Imperial Dragon, and which formed a part of the presents received from the Emperor, on the occasion of the first British Embassy.

Beneath the pictures is a continuation of the Sketches of Persian Scenery, by Mr. Price.

Ten Chinese lanterns are suspended from the ceiling; 2 of a welded horn ; 4 of painted glass, with ornaments of silk fringe, embroidered cloth, and enamelled copper; and 4 of varnished gauze. The walls are papered with numerous English coloured Prints, on Chinese and Egyptian subjects.

In the ante-room, or vestibule, are Busts of Pitt, Wellington, and Nelson.

DINING-ROOM.

Over the fire-place is a full-length portrait of the EARL AMHURST, by *Sir Thomas Lawrence*. This Portrait was painted in the year 1821, at the special request of the President and Select Committee of the East India Company's Factory at Canton. Upon the occasion of the dissolution of the Factory, in consequence of *the* expiration of the East India Company's Charter, it was, in

1835, presented to Sir George Staunton, by JOHN FRANCIS DAVIS, ESQ, the last President of the East India Company's Establishment in China.

The thirty framed and glazed Prints, which are hung round the room, consist of small engraved Portraits of the late Earl of Macartney, and the late Sir George Leonard Staunton; and of a selection from the folio volume of Engravings on Chinese subjects, which were published in 1797, to illustrate the authentic account of Earl Macartney's Embassy.

Over the side-board is an engraved Plan of the intended New Buildings on the beach at Hayling Island. On the left of the window is a large Vase of Porto-Venere marble, on a Scagliola pedestal;—on the right, is a Group of Figures, carved out of the roots of trees, representing the eight Chinese demi-gods, standing on a mass of imitative rock-work, of the same material.

THE INNER HALL.

Three views of Leigh Park, by Livesay.

Dead Game, by Browne.

A Group of Figures, in white biscuit-ware.

The Sarcophagus of Scipio, in Rosso-Antico, and the Waking and Sleeping Lions of St. Peter's at Rome, in Carara Marble.

A Porcelain Vase, with an Indian ivory Fly-brush.

A Tray of Chinese ornamented Copper-enamel ware.

Two Buffalo's Horns.

The stained-glass Window, which gives light to the Hall, contains, in the upper compartment, a View of the Staunton Family Estate of Cargin and Clydagh, on the banks of Loch Corrib, in Ireland. The view is taken from the road which leads from the Town of Headford to the Lake. The range of the Connemara Mountains is seen in the distance. In the lower compartment, the Staunton Arms are emblazoned together with the honourable augmentation which was granted to the family in the year 1817.

In the OUTER HALL are the Bust-3 of Maecenas, Augustus, Brutus, and Caracalla.

SMALL DRAWING-ROOM.

Eight Etruscan Vases, from Nola, purchased at Naples, in 1827.

Eight Maps on rollers:—viz, Europe, Asia, Africa, America, Great Britain, Environs of London, India, and France.

On the mantel-shelf, 4 Specimens of Green Marble, from Ireland.

THE OVAL DRAWING-ROOM.

Two Bouquets of-Chinese Silver Filagree. Two Miniature Copies of Claude Lorrain's Landscapes, in Roman Mosaic.

Japan Boxes, Shells, Chinese Porcelain Cups.

ON THE FIRST FLOOR.

One of the dressing-closets is papered with the reduced Facsimile, published by the Society of Antiquaries, of the celebrated Bayeux Tapestry, representing' the Invasion of England by William the Conqueror; also with sundry Caricatures, and the Coronation Procession of George IV. In another dressing-closet is a Likeness of Mr. Canning, in white biscuit-ware.

In the gallery leading to the bed-rooms are the engraved Portraits of King George IV., the Duke of Kent, Mr. Canning, and Sir Archibald Macdonald ; also two Chinese Paintings, representing Domestic Scenery; and on the stands, two Chinese ivory Balls, and two Chinese ivory Baskets.

THE NEW LIBRARY.

This apartment was added to the House under the directions of Lewis Vulliamy, Esq., Architect, in 1832. It is octagonal, and on the plan of a Gothic Chapter-house. The Carpet was purposely designed for it, and made at Axminster. The fittings-up are of *oak*, with the exception of a portion of the

ornaments, which are of cast-iron, and painted to correspond. The panels covering the window-shutters represent books on shelves, the titles of which are principally those of the lost Classics, and of certain scarce" law-books. The French Clock is a model of a Gothic Chapel at Rouen. The globes are by *Cary*. The furniture, as well as that of the drawing-rooms, by *Artaud*.

The subjects represented on the eight stained-glass Windows (which are by *Collins*) are taken from the authentic records of the Staunton Family, which are preserved in the Heralds' College and at the British Museum. The costumes of the several periods were ascertained, and communicated to the artist by a gentleman officially connected with the Heralds' College and the Society of Antiquaries.

1. (Over the door.) Brian de *Staunton*, and Emma *Chawser*, his Lady, A. D. 1040. (Harleian Mss. Brit. Mus. 1555.) Over the figures, the Arms of *Staunton* and *Loudham*.
2. Fancy ornaments, on a green ground. Above; the Arms of *Staunton* and *Bray*.
3. (Over the centre book-case.) Malger de *Staunton* (crusader,) and Beatrice de *Muscamp*, his Lady, A. D. 1129. (Certified pedigree under the seal of the Heralds' College, Aug. 29, 1792.) Over the figures, the Arms of *Staunton* and *Shuckborough*.
4. Fancy ornaments, on a blue ground. Above, the Arms of *Staunton* and *Lynch*.
5. (Over the fire-place.) Wihelm de *Staunton*, and Athelina de *Musters*, his Lady, A. D. 1225. (Certified pedigree, and Thoroton's Nottinghamshire.) Over the figures, the Arms of *Staunton* and *Collins*.
6. Fancy ornaments, on a dark-red ground. Above, the Arms of *Collins* and *Cooper*.
7. (Over the centre window.) Galfridus de *Staunton* and Alicia de *Roos*, his Lady, A. D. 1257. (Certified pedigree, and Thoroton's Nottinghamshire.) Over the figures, the Arms of *Staunton* and *Leonard*.
8. Fancy ornaments, on a purple ground. Above, the Arms of *Staunton* and *Martyn*.

CORRIDOR LEADING TO THE LIBRARY.

Stained-glass Window, bearing the Arms of Staunton; and the Arms of Ulster, being the Baronet's badge. The motto, *En Dieu ma foye*, is also introduced, and the several crests of the families into which the Staunton's intermarried. On the walls are Maps of Portsea Island, Hayling Island, Havant, and its adjoining parishes ; also a map of the Chinese Empire, and a Geological Map of England and Wales.

STUDY, OR ANTE-ROOM.

Two Paintings of Cottage Scenery, by Morland.

A coloured Print from Claude Lorrain.

A coloured Print of the City of Canton.

Engraved Portraits of *A. B. Lambert, Esq.*, the Emperor *Alexander* of Russia, and Mr. *Fox*.

Maps of Hampshire and the Leigh Park Estate, on rollers.

Flags displayed at the South Hants Election, in 1832.

ON THE MANTEL-SHELF.

Four carved Specimens of Jade

A bronze Chinese Lion.

The south side of the House is sheltered by a Colonnade, which, including the addition in 1834 of a stone Terrace at the west end, in front of the Conservatory, is about 140 feet in length, and commands a view of the following objects :—Hayling Island, with the Spire of the South Church, and some of the new Buildings on the Beach; the Tower of Havant Church, Langstone Harbour, and Cumberland Fort; the open Sea beyond Hayling Island, as far as St. Helen's Point on the Isle of Wight; the range of hills of the Isle of Wight as far as the town of Ryde ; and the coast a little beyond it, where it is shut in with the east end of Portsdown-hill. In this direction are also seen the Towers and Steeples of the principal Portsmouth

Churches; the Parish Church of Bedhampton; and Belmont, the Seat of Sir George Prevost, Bart. On the hill, is seen Belmont Castle; a Semaphore; and in the farthest distance, a Windmill, near the spot on which a fair is annually held, called Portsdown Fair. From other places on the grounds are seen, beside the above-mentioned objects in different combinations, the Nelson Pillar, beyond Cosham; Hinton Lodge, the Seat of J. Macarthur, Esq.; the Parish Church at Catherington; Ditcham Grove, the Residence of J. B. Carter, Esq. M.P.; Stansted House, the Seat of Charles Dixon, Esq.; and the New Church at Purbrook.

Below the Colonnade on the South Lawn, are two vases on pedestals;—one of terra-cotta from Naples; and the other of cast-iron, from the Britannia Foundry, near Derby.

THE PLEASURE GROUNDS

The PLEASURE-GROUNDS at Leigh Park may be divided into the *Lawns and Shrubberies*; the *Gardens*, properly so called ; and the *Copses*.

The principal Gravel-walk commences from the Colonnade, opposite to the glass-door on the left, on entering the House. It leads immediately to the DUTCH GARDEN, a semi-circular plot of ground, laid out with flower-beds, and bounded with a gravel Terrace on the right, terminating in a SWISS WOOD HOUSE. From thence the gravel-walk leads into that part of the south lawn which has been recently taken in from the Park, and in which it winds among the shrubberies, first to the *South*, then to the *West*, and lastly to the *North* of the House; and, at the end of about a quarter of a mile, terminates at the CONE HOUSE. This is a small Arbour, thatched with heath, paved with Emsworth pebbles, and ornamented inside, with small fir cones, so arranged as to present an outline of a pine-apple, amaranthus, Strelitzia, &c. It stands on a rise in the Garden, and is approached between beds of rock-work, covered with rock plants. This was the farthest point of the Garden and inclosed grounds, until the year 1821, when the late improvements were commenced. The gravel-walk from the Swiss Wood House to the Cone House,

is intersected by a walk leading directly to it from the west end of the Colonnade, and by another from the Conservatory Terrace. It also communicates with the path which leads, through a gate in the iron-fence, into the Park, and through the Park to the lower kitchen-garden called *Little Hackets*, and into the western Copses.

The portion of the Lawn, which has been named the NORTH GARDEN, terminates a little beyond the *Cone House*; and the walk is here arched over with a green Trellis, planted with Roses. Adjoining to it is a single stump-seat, commanding a view of the OBELISK. This building is 50 feet high, and is inscribed to the memory of the Right Hon. George Canning. It was erected in 1832, from a design by L. Vulliamy, Esq., as an ornamental termination to a natural avenue in Havant Thicket, the woods of which, blended with those of the more distant Royal Forest of Bere, are constantly in view from the grounds, and form the chief feature in the landscape.

From hence, the main gravel-walk is nearly straight and level, and follows the line of the wire-fence for some distance; until, after leading through a small iron gate, it divides into three branches. That on the left communicates directly with the north carriage-drive; and across it, with the EAST GARDEN, containing little else than peach-trees and strawberry-beds; and with the GAMEKEEPER'S LODGE, and its appendages,—namely, the *dog-kennel*, *timber-yard*, *saw-pit*, *spare stable*, *small granary*, *work-shops*, and *store-rooms*. These occupy the chief portion of a triangular space between the NORTH LODGE, the public road, and the private drive. Beyond the public road are three copses, intersected with walks, and belonging to the estate, called *Wakeford's*, *Sharpe's*, and *Battine's Copses*.

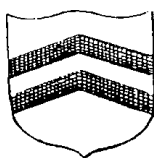
The centre walk is sunk between, and sheltered by, shrubberies, partly formed out of the hedges of an ancient road, called *Middle Thicket Lane*. This lane was shut up by order of the magistrates, and another substituted for it when the main road was altered, in the year 1828. The walk leads to the ROSARY, and thence, by a gradual ascent, to the highest knoll on the Estate

called the TEMPLE LAWN, upon which is a small building, embosomed in a clump of trees, and entered by an Ionic portico, named the TEMPLE.

The walk which branches off to the left, after passing through the iron gate already mentioned, also communicates with the Temple Lawn, by means of a bridge across a dell formed in the site of the ancient road, which was shut up in 1828; and again a little farther on, by a gravel walk. SHELL HOUSE. On the left, across the turf, is the direct route to the more remote parts of the grounds, and to the ornamental water. In the clump near the Rosary is a covered seat, large enough to afford shelter from rain, called the MOSS HOUSE. It is lined withinside with moss, and paved with Emsworth pebbles of different colours.

The ROSARY is semi-circular, and divided into segments by small gravelled paths. It was formed in 1833, and the Roses were imported in that year from Mr. Calvert's nursery at Rouen.

The SHELL-HOUSE, which is immediately on the site of the Old Lane, was built in 1828, chiefly of ornamental flint-work. The design was taken from a print of Chichester Cross. The tablet in stone, over the gate, is a facsimile of an ancient tablet over the entrance to Staunton Hall, in Nottinghamshire, and contains the following family mottoes: —



Among the curiosities deposited in the Shell-house, are the following; beside the Shells, with which *the* walls are encrusted, and which are chiefly from Hayling Island beach.

Small stuffed crocodile
Snake's skin
Dog-fish

Crystals of garnet
Derbyshire spar
Selenite

Sea hedgehog	Cornu ammonis
Sea fan	Stalactite
Sea mushroom	Pumice Stone
Madrepores	Iron Ores
Millepores	Lead Ores
Tubipora musica	Puddingstone
Mother-of-pearl shell	Calcareous Spar
Toucan's bill	Malachite
Asterias	Quartz Crystals
Nautilus	Bristol Diamonds
Roman brick and pottery	Barytes
Wedgewood's designs	Calcedony
Specimen of lava	Porphyry
Foreign marbles	Petrifactions
Sandstone	Pyrites, etc.

The TEMPLE was built in 1824, principally for or the purpose of receiving a monumental Urn of white marble, upon a pedestal of the same material; which was executed in that year by *Johnston*, and placed in this spot in the grounds, on the occasion commemorated by the following inscriptions:—

ON THE PEDESTAL OF THE URN.

1.

Pise Memorise

Optimorum et desideratorum parentum,
Viri perillustris GEORGII LEONARDI STAUNTON,
Equitis Baronetti, generis nobilitate,
Animique virtutibus ornatissimi ;

necnon

Ejus fidelissimæ et sanctissimæ conjugis JOANNA

Filius amantissimus,
Hoc Marmor moereus posuit

1824.

2.

Sacred to the Memory of
 Sir GEORGE LEONARD STAUNTON, Baronet,
 Who died January 14, 1801; and of his Relict,
 JANE, JADY STAUNTON, who died June 16, 1823.
 " His various learning and elegant accomplishments attracted
 My attention and reverence ;
 His long political career,
 Ever marked by honor, integrity, talent, and beneficence,
 Was beheld by his numerous friends with delight and respect."
 CHARLES BUTLER.

" HER crown of happiness is gained by an integrity of purpose,
 A purity of heart, a benevolence and kindness of disposition,
 Which were displayed in all her actions."
 CHARLES AUGUSTUS TULK.

3.

Sacred to the Memory of

George, Earl of Macartney	died 1806
William Parry, Esq.	1813
John William Roberts, Esq.	1813
Captain George Millett	1810
James Cobb, Esq.	1819
Sir Thomas Bernard, Baronet	1819
Sir Joseph Banks, Baronet	1820
Sir Arthur Piggott, Knight	1820
Alexander Shank, Esq.	1820
L'Abbe Chaumont	1820
Sir Christopher Pegge, Knight	1822
Sir Theophilus Metcalfe, Baronet	1822
Rev. J. B. Marchiui	1822
Puankhequa	1822
Walter Butler, Esq.	1822
Sir J. Simeon, Baronet	1823
J. Skelton	1824

4.

Sacred to the Memory of		
George Staunton, Esq. of Cargill	died	1780
Mrs. Margaret Staunton	.	1784
Benjamin Collins, Esq.	.	1785
Michael Henry Cormick, Esq.	.	1799
Rev. P. B. Brodie	.	1800.
Benjamin Charles Collins, Esq.	.	1808
Mrs. Mary Collins	.	1808
Lieutenant Thomas Kirwan	.	1808
Mrs. Catharine Bentley	.	1810
Mrs. Bettenson Staunton	.	1811
Major Leonard	1821
Mark Lynch, Esq.		1822

ON THE WALLS.

IN THE CENTRE.

A Drawing of *a* Monument in the shape of a Sarcophagus, with bas-reliefs, by Chantrey, and placed in Westminster Abbey, in 1824, inscribed as follows:—

In the north aisle of Westminster Abbey
 Are deposited the remains of
 SIR GEORGE LEONARD STAUNTON, Baronet,
 Of Cargin, County of Galway, Ireland.
 His life was devoted to his country's service
 In various parts of the globe :
 His conduct on all occasions was distinguished
 By firmness, prudence, and integrity ;
 And in a peculiar manner displayed in the treaty of Peace
 Concluded with Tippoo Sultan in 1784,
 By which the British interests in India were promoted and secured.
 Born 19th of April, 1737, died 14th January, 1801.

F. CHANTREY.

ON THE RIGHT.

The following Extract adapted from Tacitus, in Vita Agricolæ—

[Pareutibus et amicis defunctis sacrum.]

Ab infirmo desiderio, et muliebribus lamentis, ad contemplationem
[defunctorum] virtutum [hie] vocamur. Haec admiration
potius, et si natura suppeditet, imitatione decoremus. Is enim verus
honos, ea conjunctissimi cujusque pietas, sic memoriam [Honorum]
venerari, ut omnia facta dictaque [eorum] secum revolvant, faruamque
ac figuram animi magis qnam corporis complectantur. Non
quia interdicendum sit imaginibus quae marmore aut aere finguntur:
sed ut vultus hominum, ita simulacra vultus imbeoilla ac mortalia
sunt ; forma mentis setenia, quam tenere et exprimere non per
alienam materiam et artem, sed tuis ipse moribus possis.
Quidquid ex [his] amavimus, quidquid mirati sumus, manet, mansurumque
est in animis hominum, in aeternitate temporum, fama rerum.

The changes from the literal text of Tacitus are distinguished by brackets.

ON THE LEFT.

The following Lines to the memory of the RIGHT HON. GEORGE CANNING, by the
Right Hon. J. W. Croker—

Non omnis moriar.

Farewell, bright spirit ! *brightest* of the bright !
Concentrate blaze of intellectual light!
Who showed, alone, or in the first degree,
Union so apt, such rich variety ;
Taste guiding mirth, and sport enlivening sense ;
Wit, wisdom, poetry, and eloquence !
Profound and playful, amiable and great;
And *first* in social life as in the state!

Not wholly lost ! thy lettered fame shall tell
 A part of what thou wast! Farewell! farewell!
 Farewell, great statesman ! whose elastic mind
 Clung round thy country, yet embraced mankind ;
 Who, in the most appalling storms (whose power
 Shook the wide world), wast *equal to the hour !*
 Champion of measured liberty, whence springs
 The mutual strength of people and of kings,
 'Twas thine, like Chatham's patriot task, to wield
 The people's force, yet be the monarch's shield.
Not wholly lost ! for both the worlds shall tell
Thy history in theirs.' Farewell ! farewell !
 Farewell, dear friend ! in all relations dear; —
 In all we love, or honor, or revere ;
 Son, husband, father, master, patron, friend !
 What varied grief and gratitude we blend!
 We, who beheld, when pain's convulsive start
 Disturb'd the frame—it could not change the heart ;
 We, to whose duty, zeal, and love were given
 The last few thoughts thy soul could spare from Heaven.
Not wholly lost! our faith and feelings tell
 That we shall meet again ! Farewell! farewell!
 August, 1827.

Within this Temple are eight Busts upon pedestals; being those of Dr. HOWLEY, the present Archbishop of Canterbury; the late Sir BENJAMIN HOBHOUSE, Bart.; the late Sir JOSEPH BANKS, Bart.; the late Earl of LIVERPOOL; the late Right Hon. GEORGE CANNING; the late JOHN RENNIE, Esq.; the late Capt. GEORGE EVELYN, of Wootton; and the late Rev. STEPHEN WESTON.

In the circular walk, behind the Temple Shrubbery, is a gate in the wire-fence, opening into the BEACON LAWN, so named from a small circular Ionic Temple, which was built upon it in 1830, chiefly of materials purchased on the demolition of Purbrook House; and which, being surmounted with a flag-

staff, on which the union-jack is occasionally hoisted as a signal, has been called the BEACON. It immediately faces an iron gate, communicating with the public road, through which is a favourable view of STANSTEAD House.

A little farther on, in the circular walk, is an opening in the shrubberies to the *westward*, in which is a small *ornamental terrace*, upon arcades, with access by a flight of steps to the right, which was erected this year, in order to obtain a more commanding view of the ornamental water and the woodland scenery which surrounds it. The space beneath the terrace is paved with red, white, and black pebbles, from the beach at Emsworth; and the seats on it are so placed as to be partly shaded and sheltered by the floor of the terrace. This terrace has been named the LOOK OUT. The gravelled walks terminate at the *Shell-House*; but a little to the left of it, a short passage, arched over with a green trellis, opens upon the SEVEN-OAKS LAWN, and leads across the turf, down to the LEIGH WATER, and to the several walks and buildings connected with it. This lawn has been so named from a remarkable group upon it of *seven old oak trees*; under the shade of which is a double seat, covered and ornamented with a species of Mosaic-work consisting of cuttings of birch and hazel varnished, on which, over one seat, is displayed the outline of a *Fox*, and over the other that of a *Crown*. In the Park, at a little distance from this spot, with access through an iron gate in the wire-fence, is a *spring of pure water*, paved, and inclosed with iron hurdles. Above it is the well-known Greek inscription for a font, which may be read either backwards or forwards,—

Which may be translated: Cleanse thy *faults*, not thy face only.

The upper portion of the Seven-oaks Lawn was formed and planted in the year 1831; but the remainder, and *by far* the largest portion, was only laid out, turfed, and planted in the course of the present year 1836. The plantations connected with the ornamental water were all made at the same time, with the exception of the belt of trees adjoining the Thicket, which was formed and planted in the year 1828; and of the copse-woods to the right and left, which are of natural growth.

The LEIGH WATER is wholly artificial. No accumulation of water originally existed in this spot; and the floods, which occasionally took place after heavy rains, were discharged immediately by the water-course which traverses the Estate. Mr. Garret formed here a small pond, of a few yards in diameter, for the purpose of watering cattle. The pond remained in this state till the year 1828, when the enlargement of it was commenced, upon there being every reason to expect that the springs and drains from the high grounds within the Park would afford an adequate supply of water to fill the excavation. The success of the first experiment led to further enlargements and embankments, until it was finally completed in the present year, together with an out-lying portion, which is accessible to the cattle of the Copyholders, and will prove a resource to them whenever their regular and ancient watering-place is deficient, as is often the case in dry seasons.

Three ISLANDS have been formed. 1. *The Swan Island*, where the swans are housed. 2. *The Cottage Island*, upon which is the cottage of an undergardener, who has the charge of this department. 3. *The Fort Island*, upon which a battery has been built of Purbeck stone, pierced for nine guns, and displaying, on a red pole, the *Imperial yellow Flag of China*.

There are five BRIDGES on the water. 1, The *Chinese Bridge*, consisting of three brick arches, with Chinese gate-ways, over which are displayed four inscriptions, in Chinese characters, which may be translated as follows:—

1. *Lin chee wha yuen*. Thicket water flower-garden.
2. *Han fa mei kiao*, Chinese style ornamented bridge.
3. *Tsing tsin yeu wan*. Please to enter; amused, ramble.
4. *Pin gun jou yee*. Health, peace, wishes accomplished.

2. The *Corinthian Bridge*; a brick bridge, of one arch, surmounted with a Corinthian Portico, and placed across the chief outlet. It is taken from a design in Papworth's Garden Architecture.

3, 4, 5. Small Bridges :—one placed across the inlet from the *North*; another across the *opening to the Thicket*; and a third *communicating with the Fort Island*.,

The other *fancy Buildings* connected with the water, are,—

1. The CHINESE BOAT-HOUSE, built from an original Chinese design, and inscribed on the Roof with four Chinese characters, which may be thus translated— *Lin chee cheu so*, Thicket water boat-house.

2. THE KIOSK or Turkish Summer-house, built in 1832, from the designs of Lewis Vullamy, Esq. It is ornamented within with English caricatures of 1806, and French caricatures of 1802. The Turkish inscription over the entrance, in gold characters, was obligingly furnished by a friend, and may be translated as follows—

Garden for peace and harmony design'd,
In the name of God, the merciful and kind.

3. The HEXAGON CHINESE SUMMER-HOUSE. This seat, three sides of which are open, and three closed, is ornamented with three Chinese bamboo blinds; on one of which is represented the *Paeonia Montan*, and on the other two are inscribed Chinese verses, descriptive of spring and autumn. In the Centre is the following motto, from Horace—

Hoc erat in votis: modus agri non ita magnus,
Hortus ubi, et tecto vicinus jugis aquae fons,
Et paulum silvas super his foret.

HOR. Sat. vi. lib. ii.

4. The GREEN ARBOUR; a covered seat with a porch in front, immediately facing the Kiosk.

The INNER LINE of Walks, communicating with the KITCHEN GARDEN, and leading to the HOT HOUSES and Melon-ground, commences at the North-door of the CONSERVATORY. The Walk is arched over at the commencement with a trellis, and is connected with the space appropriated to the greenhouse plants in summer. It then divides into two branches. That on the *left* leads first to the AMERICAN GROUND, planted with Rhododendrons, hardy

Foreign Heaths, and other Shrubs of that character; and thence to the WEST GARDEN, a space bounded by the west wall of the Kitchen-garden planted with pear-trees. It contains in the centre, a large bush of the *Green Tea Tree*, and two rows of flower-beds. The walk is continued from thence into the *North Garden*, an enclosed plot of ground, intended to receive some half-hardy shrubs, and additional flower-beds. Here the walk falls in with the main walk already described, a little below the CONE HOUSE

The *right* branch of the walk from the Conservatory leads directly into the KITCHEN GARDEN, the centre walk of which is bordered with flower beds, and separated from the rest of the garden by *sweet-brier hedges*. At the upper end is a *basin* for gold fish, and containing also the white and yellow water-lily. The North wall is entirely appropriated (with the exception of the doorway leading to the Melon-ground) to the following *houses* :—A STOVE in the centre, 32f. 3. by 20f. Two VINERIES, 32 by 15 each. A PEACH HOUSE, 48f. 6. by 13f. 6., and a GREEN HOUSE 49f. by 13f. 6.

In the Melon-ground is the PINE-STOVE, 45f. 3. by 11. 9.—successive Pine-pits, 35f. by 7f. 3.—Melon pits, 35f. 4. by 5f. 6.—and other forcing pits, 47f. by 6. and 39f. 3. by 5f. 2.

Behind the Pinery are the under-gardener's rooms, and the Mushroom House; and there is a concealed, walk from hence, communicating with the GARDENER'S HOUSE, on the opposite side of the Coach-road. There is also a communication with the STABLES for the purpose of receiving the manure, and a cart-way across the drive, To the FARM BUILDINGS.

Today, sadly, the remains of the Leigh Park Estate are divided into two with the Farm Trail and South Gardens on one side of Middle Park Way, and what has been known by generations as Leigh Park Gardens to the north of the estate. To a certain degree it does make life a little easier when describing the garden features as most, but not all, of what Staunton created, are or were situated to the north of the gardens and close to the lake.

It is quite correct to record that what we mostly see at Leigh Park now, in regard to the gardens, is mostly the creation and endeavour of Sir George Staunton and created in the period that came to be known as the Regency period – between the dates 1795-1837. Certainly the follies, (which we will call all the garden features for ease of reading), were built under the period of Sir George Staunton, between the years he was there – 1820-1859. Unfortunately, later owners, and this includes the local authorities who cared for the estate after the end of the Second World War, made many changes to the estate especially in regard to pathways and tracks that were there in Staunton's period but later disappeared.

Luckily, the history of the Leigh Park Estate does not just only evolve around the work of Sir George Staunton – enough of the early history prior to Staunton buying the Leigh Park Estate in December 1819 survives, as does later developments after Staunton's death in August 1859. We will look at what features were there prior to Staunton under William Garrett and even earlier and look what happened to the estate after Staunton's death.

Leigh Park 1783-1819

There have been at least three main residences built on the Leigh or Leigh Park Estate over the past 250 years or so, plus numerous cottages, a farmhouse, and other buildings. For us a good starting point is 1783, although we can go back with the estate's history at least another 120 years. But in 1783 Samuel Harrison acquired the small Leigh Estate and at some time before 1792 built what we have commonly called the first Leigh House, although technically it was the second house on the site. On 21 September 1792 Harrison surrendered his holdings at Leigh, including his new house to Captain Thomas Lenox Frederick. After Frederick's death on 8 November 1799 his wife Ann eventually sold the copyhold estate at Leigh to William Garret for £480 in 1800.

In 1802 Garrett had Leigh House substantially rebuilt and enlarged, employing the Southampton architect John Kent. It is unclear what work exactly was carried out to the house that differed from the house that

Harrison built between 1783 and 1792. Certainly, later maps show the house much larger than the building on the plan of 1792-1800. It is believed that Garrett and Kent knocked down a large portion of Harrison's house and nearly completely rebuilt it.

As well as enlarging the house Garret set about acquiring the land in the vicinity, and by 1807 he had acquired all of Joseph Franklin's land, 200 acres, reputedly for the large sum of £4,600. Franklin being the largest owner of freehold land in the district. Over the next few years Garrett acquired further land in the area turning the Leigh Estate into one of the largest in the neighbourhood.

It must be remembered that most of the land around Leigh at this time was in the hands of the Bishop of Winchester, who granted the lease of the Manor of Havant to a succession of Havant worthies. In April 1784 a new lease was granted to Richard Bingham Newland, who as lord of the manor, began to dispose of parts of the manorial estate. In 1812 Newland conveyed the lease of the Manor of Havant to his brother-in-law William Garrett for the sum of £2,878. This connection with the lordship of the manor held Garrett in good stead in his future plans to acquire the copyhold land around the Leigh Estate.

It was Garrett who played a major part in developing the estate; certainly parts of the estate bear his mark today. He landscaped the grounds and parkland around the house, fenced off the park and extended it to 400 acres; converting the farm to a '*farme ornee*' [ornamental farm] and laid the framework for the landscaping by Staunton that was to follow. It is also believed that Garret laid out the serpentine paths through Great Copse and may also have laid out arbours and seats within the copse. The 1819 Sales Particulars records: '*most delightful drives and walks through all the Coppices, of considerable extent, with seats, and many of the enclosures are margined by walks.*' Of course, Staunton integrated Great Copse and Billy Copse as part of his garden and parkland layout with its walks, vistas and arbours.

By the time of the sale to Staunton in December 1819, along with other land purchases, the estate had grown in size to comprise 828 customary acres of *'Park, Meadow, Arable and Coppiced Land, together with the Manors of Havant and Flood.'*

The farmhouse and buildings were incorporated into the estate by William Garrett after he acquired the land close to Leigh House. The present farmhouse site was much altered by first William Garrett and later by Sir George Staunton after he acquired the estate in 1819. The farmhouse itself dates from between 1800 to 1819 and is probably one of the oldest buildings remaining on the estate and is a Grade II listed building along with the farm buildings which pre date this back even further. The plan of 1792-1800 records the farmhouse on an east-west alignment but later maps from 1833 show it on a north-south alignment suggesting that a new farmhouse was built by William Garrett after he acquired the estate. A watercolour painting commissioned by Staunton in around 1833 shows the farmhouse in its new position. Unfortunately, no recorded evidence of a new farmhouse being built during Garrett or Staunton's ownership exists. Staunton was meticulous in recording all the new building work carried out during his tenure at Leigh Park and no record of a new farmhouse can be found suggesting that it was William Garrett who built what became known as the "Regency Farmhouse".

From Walter Butler's *Topographical Account of the Hundred of Bosmere*, written in 1817 we do get a good, and the first, description of the Leigh Estate under William Garrett:

Leigh House has always attracted the notice of strangers, from the peculiar neatness and elegance of its appearance, its forest scenery, and its rich and interesting views of the sea. It stands upon a gentle eminence, in a park of four hundred acres, of hill and dale, ornamented with timber and plantations. All that wealth could command, or art supply, has contributed to embellish this beautiful domain.

The house is substantially built, neatly finished, and comprises every comfort and conveniency in its domestic arrangements. The shrubberies are

laid out with taste; and from its numerous wood-walks, at different points, are seen many interesting objects of the neighbourhood. The view of Havant Thicket from the hermitage, clad with ivy, upon the mount is of a more sedate kind, highly interesting from its deep shade in summer, its beautiful tints in autumn, and serving as a contrast to the more brilliant views of the sea and its islands.

The gardens are planned with great judgement, and furnished with pinery, hot-house, green-houses, and stoves, and surrounded with shrubberies and walks communicating in all directions.

The farm buildings, dairy embellished with old china, and pheasantry adjoining, are detached from the mansion, and contribute by their nice arrangement to render this estate one of the most delightful residences in the country.

THE LOST FOLLIES OF WILLIAM GARRETT

THE HERMITAGE

Only one reference to Garrett's Hermitage survives and that is recorded in Butler's description of the Leigh Estate in 1817:

The view of Havant Thicket from the hermitage, clad with ivy, upon the mount is of a more sedate kind, highly interesting from its deep shade in summer, its beautiful tints in autumn, and serving as a contrast to the more brilliant views of the sea and its islands.

As Derek Gladwyn records in his excellent book: *Leigh Park: A Nineteenth Century Pleasure Ground* the Hermitage was probably a rustic structure on the edge of the estate at High Field or more probably towards the Bondfields area, with views towards the Thicket. One possibility is that it was there before Garrett acquired the estate and was the habitation of a hermit and Garrett incorporated it into his estate. It was clearly there in 1817 and probably in 1819 when Staunton acquired the estate but must have

disappeared soon after as no further mention of it can be found under Sir George Staunton.

INDIAN TEMPLE

It is unclear where exactly this folly was situated. It is probable that it was situated close to the Thicket to the northern extent of Garret's parkland, close to the area where the lake now stands. The only other evidence of it is recorded in James King's poem on Leigh Park published in 1829 which records:

What fane is that which sudden meets the sight,
Half shown, half hidden by the glimmering light?
Hath then ere now the foot of mortal been
Amid this wild interminable scene?
What do I see? A bloody dagger there !
And here the tomahawks all reeking glare !
Hath then the blood-stained Indian dared invade,
With impious foot, this still and peaceful shade?
Here hath the captive bled, while tyrant foes,
Insulting gloated on his voiceless woes?
Here, as his ebbing life-blood slowly welled,
O'er the foul banquet hath the savage yelled,
While dark the flames along his features streamed,
And shrill and wild the battle-whoop was screamed?
Ah, no ! Unreal scene ! Tis fancy's car
Transports us, awe-struck, to the climes afar,
Tis she that lends a horror to the shade,
And calls these fearful forms to walk the glade.

James King, so thoughtfully in his notes regarding the poem states that *'In the midst of this wood is an Indian Temple, on the walls and roof of which are painted daggers, tomahawks, and other weapons of Indian war-fare. From its*

breaking so suddenly on the view, and the association of ideas which it awakens in the mind, the effect that it produces is very striking.'

This evidence shows that it survived into Staunton's time at Leigh Park but as no further evidence appears after the date of the poem it may have been demolished shortly after this date but before Staunton's *Notices of the Leigh Park Estate*, were published in 1836.

THE SWISS WOOD HOUSE

It is very probable that the Swiss Wood House was built by William Garrett when he created his gardens close to and south of Leigh House. The Swiss House, a mock mountain chalet, was at the end of the terrace or parterre of flower beds known as the Dutch Garden. It appeared to have been retained by Staunton but it is unclear when it was demolished but map evidence suggests it survived until 1908.

Archaeological excavations in this area in 1992 unearthed a small part of a brick platform being part of the floor of a substantial building, this being well-preserved. At present the greater bulk of the building is hidden just beneath the surface in heavy undergrowth.

THE CONE HOUSE

The Cone House was situated at the northern limit of Garrett's enclosed park. This was a small arbour, thatched with heath and paved with Emsworth pebbles. It was ornamented inside with small fir cones so arranged as to present an outline of a pineapple, amaranthus, strelitzia etc. The site of the Cone House was thought to be on an artificial mound overlooking the North Garden, and was approached between beds of rock-work, covered with rock plants. This was the farthest point of Garrett's garden and enclosed grounds.



The Cone House, watercolour, c.1832, Joseph Francis Gilbert

In 1821 Staunton began improvements to it and incorporated it into his landscape. It would appear that the Cone House disappeared under William Stone when the focus of the gardens and parkland changed to the north gardens with the building of Stone's house in the 1860s.

In 1992 archaeological excavations in the vicinity of the Cone House found that the mound had been much disturbed since its demolition and one possibility is that demolition may have been preceded by a fire as there was a layer of burnt material overlying the path immediately outside the presumed

site of the structure. From the demolition material, it appears that the Cone House was made of brick. The 'Emsworth Pebbles' used to line the inside of the house were found embedded in lumps of mortar. It appears that the floor was systematically broken up and the structure's foundations removed.

THE FOLLIES OF SIR GEORGE THOMAS STAUNTON

We have already seen that the Leigh Estate was enlarged, enhanced and virtually created under William Garret, but unfortunately he does not get the recognition he richly deserves when the history of the estate is recorded. It has to be remembered that Staunton acquired an estate that was very functional, the gardens were planned and laid out by Garrett and as it is recalled by William Butler in 1817:

The gardens are planned with great judgement, and furnished with pinery, hot-house, green-houses, and stoves, and surrounded with shrubberies and walks communicating in all directions.

Staunton made his first journey to Leigh in July 1819 and was impressed enough with the estate to sign a preliminary agreement for the purchase of the estate on 26 September with sale going through in December of that year with him taking possession of the estate on 10 January 1820. Staunton obviously saw the potential at Leigh. The house, though much changed by Garrett in 1802, was to all purposes a fairly new building of about eighteen years of age. But it was probably the gardens that interested him the most.

We will not go into too much of the details of how Staunton embellished Garrett's garden and parkland with his work at creating a wonderful Regency gem. But it would be amiss of us if we do not give an outline of some of work carried out at Leigh during Staunton's tenure.

One of the first duties as the new owner of the estate was to appoint Walter Butler as his steward and advisor. Butler, the author of the *Hundred of Bosmere*, was also a solicitor of Havant.

Staunton, soon after arriving at Leigh had ideas on expanding the gardens but it was not until 1823 when he first thought about building a Temple in memory of his parents. His father had died in 1801 but sadly his mother, who may well have come to live with Staunton at Leigh Park, died in June 1823.

The Temple or Temple of Friendship was probably designed by Staunton himself, and Staunton must have got inspiration from the Temple of Flora at Stourhead in Wiltshire which bears a striking resemblance to his Temple. Stourhead played a significant part in Staunton's embellishment of the gardens, it must have been a place he knew well as he appeared to use Stourhead as an ideas board for further improvements in the gardens.

Staunton played a large part himself in creating the gardens and parkland at Leigh but in regard to the majority of his follies he used the skill of the architect Lewis Vulliamy, a young untried architect, the son of Benjamin Vulliamy, a clock maker and member of the famous Vulliamy clock making family.

The gardens themselves under Staunton were probably unique in the fact that Staunton used different themes in creating the gardens. It is fair to say that he used a good deal of Chinese influence in his designs, after all the years he spent in that country, but it is safe to say that the gardens were not fundamentally a Chinese garden as he used all aspects of garden design including the new English vogue of garden design made popular at the time by people such as J.C. Loudon, Humphrey Repton, Henry Phillips and architects such as J.B. Papworth.

At this stage it is worth noting that Staunton, on average, spent only three months a year at Leigh Park; he had inherited a London house in Devonshire Street from his father in 1801 and divided his time between his two properties, as well as it would appear spending some time travelling.

Within the estate were six copses, all to play a part in the in the general layout of the park and gardens. Four copses, namely Wakefords, Battines, Bondfields, and Sharpes had walks and paths laid out amongst them but were less landscaped then the other two – Billy Copse and Great Copse. Sir

George Staunton, in his own words describes the landscaping within Great Copse and Billy Copse:

Great Copse & Billy Copse – Long Walk.... is straight and gravelled. It terminates in a Trellis Arbour, in the centre of which appears an Urn, similar to that in the Temple. On the right is a gate opening into the Park, and facing Turrett Cottage. On the left, the walk is continued along the side of a square paled enclosure, called Little Hackets, and now used as an additional kitchen garden. In it is a Tool House.... after passing Little Hackets, a narrow but straight path to the right leads directly to the Turrett Cottage. The walk to the left leads from the Greta Copse, across the park to the Billy Copse. In these walks a Vista of about a mile in length, is crossed, one end of which is marked by a small Obelisk, and the other by the Temple, in the upper ground. In the centre of Billy Copse is a large Wooden Arbour, painted withinside to resemble a tent. In the Great Copse is a Thatched Arbour surrounding and attached to, an oak tree. In both Copses are several Benches.

ARBOUR AND URN – GREAT COPSE

With the death of his mother Staunton must have been giving a lot of thought to a memorial to both of his parents. He had before his mother's death discussed with her about a memorial to his father but after Lady Staunton's death he decided firstly to create an arbour in Great Copse with a vista visible from the house. The arbour was to have lattice work up which roses and other climbers could be grown and a memorial urn placed inside. The surface was to be gravelled and a flat bridge built over the stream which cuts through the Copse. Remnants of the bridge foundations can still be seen in situ. On the map below, from the Tithe Map of 1843, the arbour, bridge, and the Long Walk can be seen.



Tithe Map of Great Copse, 1842

The small obelisk within Billy Copse, but close to the then Riders Lane, was aligned to be in the sight of the Beacon and the Temple, both in different parts of the park. Staunton was highly keen to be able to see the different structures from different parts of his gardens.

James King, in his poem on Leigh Park, written in 1829 said of Great Copse:

*The tangled Copse whence oft the pheasant springs,
To bask the gold and azure of his wings.*

All the Copses were of ancient woodland and would have originally been part of the large Forest of Bere. Great Copse, especially, has plant and tree indicators of ancient woodland and once had a kitchen garden within its bounds which was used by Sir George Staunton and probably earlier tenants of the Leigh Park estate. It is possible that the garden, known as Little

Hackets, once belonged to another house which it is believed stood nearby. Also within Great Copse is the remains of an ice-house which was built by Sir George Staunton in 1828. The brick work below the ground surface is still in a good condition and can still be seen on the eastern extremity of the copse. Unfortunately, only about half of Great Copse remains and Billy Copse has been swallowed up by modern housing.

THE TEMPLE (OF FRIENDSHIP)

Probably the most important of all the follies, the Temple was built by Sir George Staunton in 1824 as a memorial commemorating his parents, family, and close friends. It was probably designed by Staunton himself along the lines of the Temple of Flora at Stourhead. The only known illustration of the Temple luckily survives, and is one of a collection of paintings Staunton had commissioned from the late 1820s through to the 1830s of the Leigh Park Estate. The collection, painted in watercolour and oils by Joseph Francis Gilbert of Chichester, give us an excellent record of what the estate, and especially the gardens, looked like during the 1830s period.

The Temple was built on the highest knoll on the estate on what would become known as Temple Lawn. The building was entered through an Ionic portico and housed a large monumental urn of white marble (by Johnston of London), placed on a square marble pedestal, commemorating Staunton's parents, family and close friends on four inscribed tablets. The walls were also inscribed to the memory of his father and to George Canning, a man most admired by Staunton.

Also housed in the Temple were originally four busts but by 1850 this had risen to twenty four busts of people who can be said were friends of his or of people he admired. He also held busts of friends of his father - no doubt meeting them himself, as well as others of close relatives and even one bust of himself. The last bust was placed in the Temple in 1853 – it was of Professor Richard Owen (1804-1892). The famed biologist, naturalist and palaeontologist who visited Staunton at Leigh Park in 1853.

*High on yon verdant mount a temple see,
 Phæbus, perchance some votive fane to thee?
 Or, to the Dryad of the forest nigh,
 Say, do its massy columns seek the sky?
 No, for I see the dark funeral pine
 And sullen fir their sable branches twine.
 Far other object bade that temple rise-
 Of filial piety a sacrifice.
 Yes, to the memory of a parent shade,
 A pious son this graceful tribute paid.
 Turn we a moment thither. Let us mark
 This solemn temple in a joyous park,
 And deem it not an unbecoming grace-
 This cenotaph within so fair a place.*
 James King, 1829



The Temple '*Parentibus et Amices defunctis sacrum*', 28 January 1830
 First painting of Leigh Park commissioned by Sir George Staunton, 1829. Oil,
 (62x92cm), *Joseph Francis Gilbert*.

Flanked by thick green shrubberies, there were seats on either side of the Temple. Temple Lawn itself was reached across the sunken lane (Middle Thicket Lane) by a bridge shown in the oil painting by Gilbert, 1830.

By 1840 Staunton had placed obituary notices on the walls of the Temple, four were placed in memory of George Canning, with other tributes and obituaries to Quincy Adams, President of the U.S.A. and Lord McCartney and other renowned people who had a connection to him. In 1840 Staunton printed a ten page pamphlet on the various notices within the Temple, as well as a Staunton genealogy entitled: *Tablets in the Temple. Leigh Park, 1840.* On page four of the pamphlet Staunton recorded in December 1840:

Sixteen years have elapsed since this little Temple was dedicated, and it may easily be imagined that many near and dear friends and relatives have been lost during the interval, whose names would most worthily grace this record: but it has been thought best to open no new sources of sorrowful recollection, and by closing the list, to take advantage of the operation of the lenient hand of time, in gradually and happily removing the somewhat too sombre character of such memorials.



PARENTIBUS ET AMICIS DEFUNCTIS SACRUM.



Ab infirmo desiderio, et muliebribus lamentis, ad contemplationem Defunctorum VIRUTUM hic vocamur. Has admirationem potius, et si natura suppediet, imitatione decoremus. Is enim verus honos, ea conjunctissimi cujusque pietas, sic memoriam bonorum venerari, ut omnia facta dictaque eorum secum revolvant, famamque ac figuram animi magis quam corporis complectantur. Non quia interdicendum sit imaginibus quæ Marmore aut Ære finguntur; sed ut vultus hominum, ita simulacra vultus imbecilla ac mortalia sunt; forma mentis æterna, quam tenere et exprimere non per alienam materiam et artem, sed tuis ipse moribus possis. Quidquid ex his amavimus, quidquid mirati sumus, manet, mansurumque est in animis hominum, in æternitate temporum, fama rerum.

Adapted from Tacitus, in vita Agricole.

GEORGIUS LEONARDUS STAUNTON,

Natus Cargini, in agro Gallivensi Hibernorum, patre armigero, e pervetusta et illustri stirpe Anglica oriundo, postquam Ebo-lani in Collegio civitatis celeberrimo, animum disciplinis liberalibus excoluerat, valetudinis infirmæ causa, montem Pessulanum in Gallia migravit. Deinde, in Insula Grenada, ad legum Angliæ studium, antehac intactum, tam sedulo sese applicuit, ut munere Regiarum Caussarum Procuratoris fungi posset: per totam enim vitam omnes liberalium artium disciplinas avidissime arripuit.

Paucis annis interjectis, cum Macartneio, præside Madrassii, Indias petiit orientales, ut ei a secretis esset: ibi amicum non modo consiliis, sed etiam multo discrimine juvit. Imperterrita et pæne incredibili fortitudine, a præfecto militum proditore, in mediis castris capto, liberavit. Tum, Legatus pacificatum missus, non minori animo et vitæ periculo, pacem æquis conditionibus, cum Tippone, Mysuriæ Tyranno, feliciter pepigit, anno 1784.

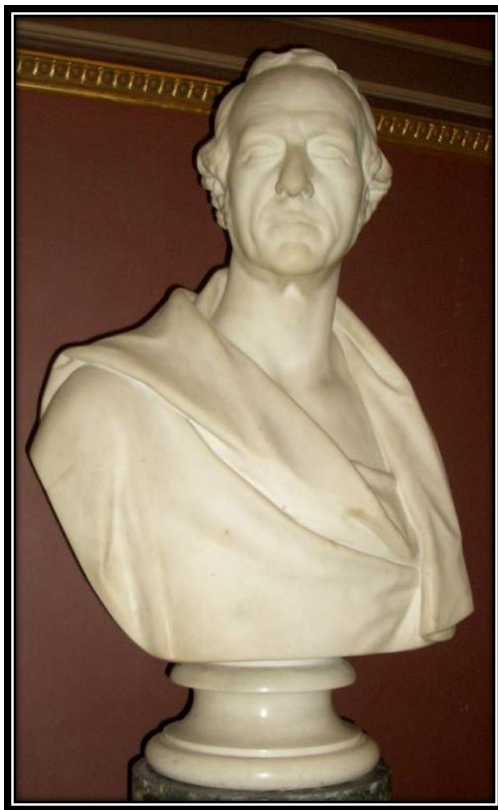
Redux in Angliam, hæc erga patriam merita et priscum stirpis splendorem novis titulis auxit, ab Augustissimo Rege Georgio III, dignitate Equitis Baronetti, et a nobili societate negotiatorum, qui ab Indiis orientalibus nomen gerunt, stipendio annuo ornatus, necnon legum Doctoris honore ab illustri literarum universitate Oxoniensi insignitus, filio, tum parvulo, ex trium liberorum superstitie, unicam curam impendit. Anno 1792, denuo cum Comite Macartneio, viro clarissimo, Legato ad Sinarum Imperatorem, a consiliis Legationis, profectus est: cujus itineris commentarios edidit accuratos, qui in omnium manibus versantur.

Vix reversus in patriam, dum ad hos concinnandos accingitur, incaute repulsa podagra, in hemiplegiam incidit: quamquam, ne sic quidem animum despondit, sed atrocem morbum contemnens, invicta patientia, librum de legatione Sinica, anno 1797 absolvit. Post quatuor annos, viribus paulatim deficientibus, obiit diem supremum, mense Januario, anno 1801, ætatis sexagesimo quarto; absente apud Sinenses filio, qui nunc tandem, optimi, anantissimi et desideratissimi patris gesta, adjuvante præstantissimo amico Huttnero, Legationis Sinensis Socio, et olim inclytæ universitatis literarum Lipsiensis alumno, paucis memoriæ tradi curavit.

LEIGH PARK, 1840.

In 1850 Staunton had the *List of Busts in the Temple, Leigh Park* printed. It contained the list of the 24 busts which were in the Temple at that time. Leading sculptors of the day including Sir Francis Chantrey and William Behnes were commissioned to produce the busts for Staunton – the above named two sculptors produced sixteen pieces between them for Staunton. Sadly what happened to the busts after Staunton died is unclear. It is probable that some of the sculptures have turned up in various galleries and museums in this country as work by Chantry and Behnes of those who appeared in the Temple are held in various museums. It is unclear if they

were the busts commissioned by Staunton. For example a bust of Lt. Col. William Martin Leake by William Behnes, dated 1840, is now held at the Fitzwilliam Museum, Cambridge. A bust of George Canning by Sir Francis Chantrey is held in the National Portrait Gallery but is assumed that Chantrey produced many busts of Canning.



Bust of Lt. Col William Martin Leake by William Behnes, 1840. (Fitzwilliam Museum, Cambridge)

The Temple was removed when William Henry Stone had his new house constructed on its site in the 1860s. The memorials were removed to the Shell House but over the years vandals have destroyed most of what was left.

LIST OF BUSTS

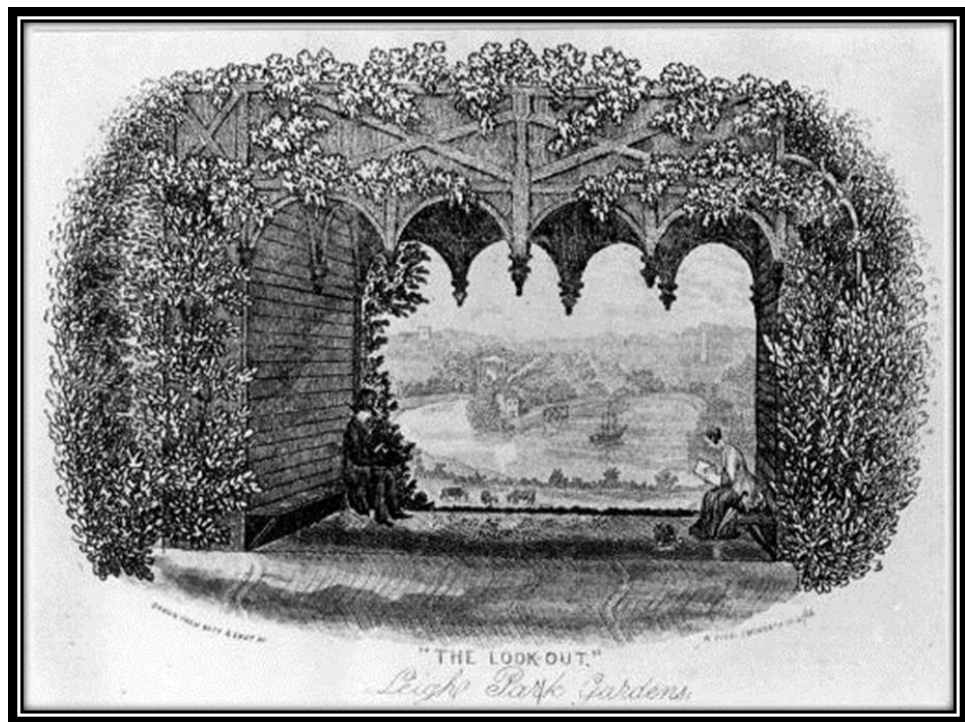
IN
THE TEMPLE, LEIGH PARK,
1850.

VISITED
LEIGH PARK IN

SANTS OF
SCULPTORS.

- | | | |
|----------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------|
| | BANKS, Right Hon. Sir Joseph, Bart. Many years President of the Royal Society. | <i>Chantrey.</i> |
| 1820—48. | BARROW, Sir John, Bart., Author of many Literary works, formerly in the Public Service in China and the Cape of Good Hope, and many years Second Secretary of the Admiralty. | <i>Behnes.</i> |
| 1839. | BLOMFIELD, Right Hon. and Right Rev. Charles James, Lord Bishop of London. | <i>Behnes.</i> |
| 1820—47. | BRODIE, Sir Benjamin Collins, Bart., of Broome Park, Surrey, Sergeant-Surgeon to the Queen. | <i>Behnes.</i> |
| 1843—9. | BUSFIELD, William, Esq. M.P. for Bradford. Presented by himself. | <i>Behnes.</i> |
| | CANNING, Right Hon. George, Secretary of State, and afterwards Prime Minister. | <i>Chantrey</i> |
| 1845. | COPLESTON, Right Rev. Edward, Lord Bishop of Landaff. | <i>Behnes.</i> |
| | DENMAN, Right Hon. Thomas Lord: Lord Chief Justice of the Court of Queen's Bench. | <i>Moore.</i> |
| 1845. | DISNEY, John, Esq. of the Hyde, Essex, some time Chairman of the Quarter Sessions. Presented by himself. | <i>Trentanose.</i> |
| 1826. | EVELYN, George, Esq. Descendant and Representative of the Celebrated EVELYN, Author of the <i>Sylva</i> ; Father of the Member for West Surrey. Presented by Mrs. Evelyn. | <i>Moore.</i> |
| 1846. | FEW, Charles, Esq. Solicitor, of Covent Garden, and Streatham, Middlesex. Presented by himself. | <i>J. S. Archer.</i> |
| 1827—39. | GILBERT, Davies Giddy, Esq. many years M.P. for Bodmin in Cornwall, and some time President of the Royal Society. | <i>Westmacott, jun.</i> |
| 1821—47. | GUILLEMARD, John Lewis, Esq. formerly a Commissioner for the Settlement of the Claims of American Loyalists, and some time Secretary to the Royal Institution and a Member of the Council of the Royal Asiatic Society. Presented by himself. | <i>Behnes.</i> |
| | HOBHOUSE, Sir Benjamin, Bart., Secretary of the India Board, and afterwards, for many years, Chairman of the Ways and Means, in the House of Commons. | <i>Chantrey.</i> |
| | HOWLEY, The Right Hon. and Most Rev. William, Archbishop of Canterbury. | <i>Chantrey.</i> |
| 1826—45. | LEAKE, Lieut.-Colonel William Martin, Author of several works on Greece and Asia Minor; and some time British Minister in Albania. | <i>Behnes.</i> |
| | LIVERPOOL, Right Hon. Robert Banks, Earl of: many years First Lord of the Treasury and Prime Minister. | <i>Chantrey.</i> |
| 1822—43. | MAXWELL, Acheson, Esq., formerly in Office at Madras, China and the Cape of Good Hope; and afterwards an Auditor of Public Accounts. Presented by himself. | <i>Behnes.</i> |
| 1835—44. | NAPIER, Sir Charles, K.C.B. (Count Cape St. Vincent in Portugal), some time M.P. for the Borough of Marylebone, and Rear-Admiral in the Royal Navy. Presented by Lady Napier. | <i>Park.</i> |
| | RENELL, Major James, the eminent Geographer. Presented by his daughter, Lady Rodd. | <i>Hagbolt.</i> |
| | RENNIE, John, Esq., the eminent Engineer, and Architect of Waterloo Bridge. | <i>Chantrey.</i> |
| 1819—50. | STAUNTON, Sir George Thomas, Bart., formerly President of the Select Committee, and King's Commissioner of Embassy in China, some time M.P. for South Hampshire; and now M.P. for Portsmouth. | <i>Behnes.</i> |
| | STRATHALLAN, James Drummond Viscount, some time President of the Select Committee in China. | <i>Macdonald.</i> |
| 1827. | WESTON, the Rev. Stephen, D.D., Antiquary, and Author of numerous Literary Works. | <i>Behnes.</i> |

THE LOOKOUT



The Look Out, Drawn and Engraved by W. Pink, Emsworth, 1854

The Lookout was built in 1836, probably from designs by Lewis Vuliamy, and was a small terrace built upon arcades. It was built primarily as a viewpoint of the lake or Leigh Water as it was known, which in 1836 had culminated with Staunton finishing the improvements to the lake and this part of the gardens.

It was reached by a series of steps and commanded a view of the lake and the surrounding woodland. The area beneath the terrace was paved with red, white, and black pebbles from Emsworth. In the words of Sir George Staunton himself it was:

... a small ornamental terrace, upon arcades, with access by a flight of steps to the right which was erected this year, in order to obtain a more commanding view of the ornamental water and the woodland scenery which surrounds it. The space beneath the terrace is paved with red, white, and black pebbles, from the beach at Emsworth; and the seats on it are so placed as to be partly shaded and sheltered by the floor of the terrace.

Notices of the Leigh Park Estate, 1836

The Look Out was demolished by William Stone when he built his mansion overlooking the lake in the 1860s.



Leigh Water and North Gardens, Tithe Map, 1843

THE SHELL HOUSE (STAUNTON MEMORIAL) (DoE List Grade II)

One of the few follies to survive the upheavals in the gardens the Shell House, or the Staunton Memorial as it also became known as, was built in 1828 to

designs by Lewis Vulliamy. It was built on the site of the old Middle Thicket Lane and a painting commissioned by Staunton, painted by Joseph Francis Gilbert in 1832, clearly shows the profile of the lane planted up, with the Shell House built across it.



The Shell House and Cross House, 1832. *Watercolour by Joseph Francis Gilbert*

In form it is hexagonal, open on three sides and ornamented with flint work with a wider central arch. The whole structure was built in a depression, giving it a grotto-like character. The design of the building was taken from a print of Chichester Cross which it closely resembled and was actually painted by Gilbert in 1813 – it is probably Gilbert's print that gave Staunton and his architect, Vulliamy, the inspiration to design and build it.

During Sir George Staunton's tenure it housed a collection of curiosities which is listed in the *'Notices of 1836,'* ranging from mineralogical specimens and archaeological finds found close-by such as a large Roman key found when the road was diverted east of the farm along with Roman brick and pottery. The walls were ornamented with shells 'chiefly from Hayling Island.' The tablet over the gate, now sadly missing, was a facsimile of an ancient tablet over the entrance to Staunton Hall, in Nottinghamshire.

Now sadly looking worst for wear the Shell House, after the demolition by William Henry Stone of the Temple, housed the tablets removed from the Temple of Staunton's dedications to family and friends. Sadly, again, these have been destroyed over the ensuing years.



The Shell House, photographed 2013

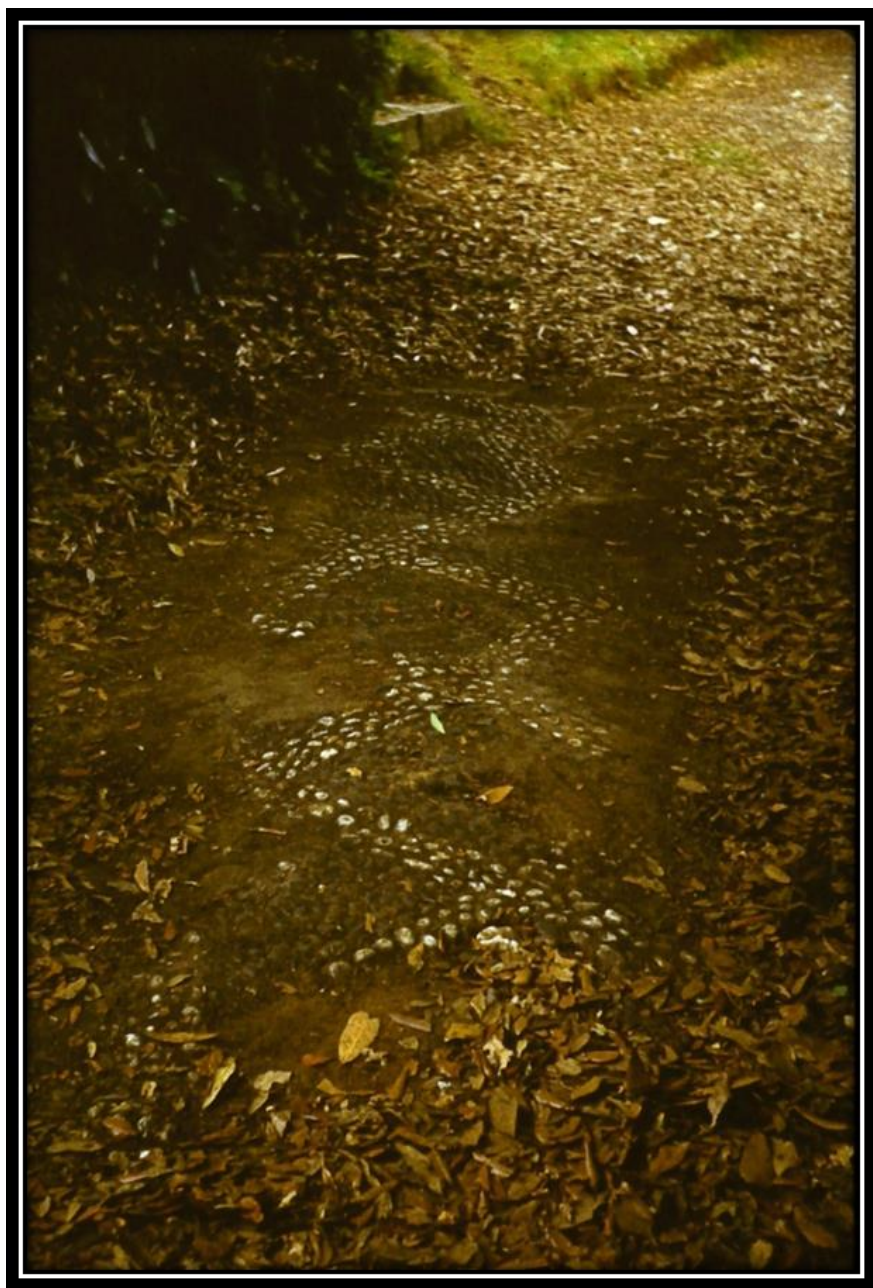


East Street Market by Francis Joseph Gilbert, 1813. *West Sussex Record Office*

PATHWAY TO SOUTH OF SHELL HOUSE (DoE List Grade II)

Contemporary with the Shell House this ornate patterned pebble path within a brick lined outer framework can clearly still be seen close to the Shell House. Recent survey work has uncovered more of the original pathway.

The associated landscape around the area of the Shell House and pathway was planted up by William Stone as a fernery. Remnants of this can still be traced.



Pathway to the Shell House, 1992

THE CROSS HOUSE

Built around 1831 and situated west of the Shell House the Cross House is shown in a Gilbert illustration of 1832 on the banks of the old lane. The building was X shaped with two seats facing each other with one seat having the outline of a Fox over it with the other the outline of a crown. From here would have been good views to the north and south quadrants.

The Gilbert illustration is the only known illustration of this folly and Staunton does not even record it in his *'Notices of the Leigh Park Estate'*, written in 1836. It appears to have been one of the lesser known follies within the north gardens.

THE BEACON (DoE List Grade II)

Built in 1830 from designs by Lewis Vuliamy the Beacon, which still survives, stands in the middle of Beacon Lawn, close to the road to Rowlands Castle. A small Ionic Temple it was built from materials brought on the demolition of the original Purbrook House. The feature of the Beacon gives an open gazebo effect with a circular pavilion on a podium, with a dome above a plain Tuscan Order of eight detached smooth columns. The floor is reached by a narrow flight of nine steps which can be clearly seen in a watercolour by Charles Rogers Cotton painted around 1860. The dome was originally surmounted by a metal acanthus finial where a union flag was occasionally flown to show Sir George Staunton was in residence at Leigh Park House.



The Beacon, Joseph Francis Gilbert, 1833



The Beacon, by Charles Rogers Cotton, c.1860



The Beacon, photographed 2010

THE OBELISK (CANNING MEMORIAL)

Designed by Lewis Vuliamy the Obelisk was 50 feet high and built and inscribed to the memory of the Rt. Hon. George Canning, the former Prime Minister and politician and former favourite of Sir George Staunton. It was erected in 1832 as an ornamental termination to a natural avenue in Havant Thicket, the woods of which, blended with those of the more distant Royal Forest of Bere, and were constantly in view from the grounds, and form the chief feature in the landscape.

The obelisk stood for many years, sadly the last remains of it disappeared in the 1960s. It appeared in many of the watercolour paintings of Joseph Francis Gilbert during the 1830s with his sketches of Leigh Water and the north gardens.



Leigh Water – West View, by Joseph Francis Gilbert, c.1836. The Obelisk can be seen behind the lake

THE ELECTION COLUMN

The Election Column was a later addition to the north gardens added by Sir George Staunton. It was placed on the lawn between the Temple and the lake in 1837. It was designed to record the victories, as well as the losses, that Staunton partook in the various parliamentary elections that he stood in. We do get a very good description of the column from an article printed in the *Salisbury and Winchester Journal* of 30 July 1837:

Another interesting memorial has recently been added to the numerous objects of attraction that adorn Leigh Park, the favourite retreat of Sir George Staunton, Bart. It is a column raised to the victories and the reverses which have happened to Sir George in his electioneering contests in this county during the last six eventful years. The first side of this column is

devoted to a recognition of the 1,530 gallant Reformers who secured Sir George's return for the Southern Division of the county in 1832. The next side records his defeat, and along with it his grateful recollection of the 1,474 honest and true men who stood by him to the last. The third side is made tributary to the devotion of the 2,080 voters who supported him in 1837, in his endeavour to restore the independence of South Hants; and the fourth to the worth and virtue of the honest electors, who rewarded his toils and sacrifices by returning him, without a contest, the unpledged Member of their independent Borough. The memorial is a very interesting one, and as, we are sure our readers will agree with us in thinking, exhibits at once both the good taste and the good feeling of this excellent gentleman.

On the 17 February 1838 John Bonham-Carter, one of the two Members of Parliament for Portsmouth died and on 26 February 1838 Staunton was elected unopposed as second Member for Portsmouth – a seat he held until his retirement in 1852. This election victory was no doubt added to the column soon after his victory. Again, like a lot of the follies, the Election Column appears to have disappeared under William Stone.



The Election Column can be seen to the right of this watercolour by Charles Rogers Cotton, c.1860. To the left, among the trees can be seen the top of the Hexagon Chinese Summer House.

LEIGH WATER

Prior to its construction its site was home to a pond a few yards in diameter, being used during William Garrett's tenure at Leigh Park as a watering hole for cattle. The initial construction of the lake, known as Leigh Water, took place between 1828 and 1836. The lake was wholly man-made, dug out by hand using local labourers from the Havant district and eventually covered over three and a half acres.

The lake would become the focal point of Staunton's north gardens with a series of islands, including Cottage Island, Swan Island, which originally housed the swans of the lake, and Fort Island, *'upon which a battery has been built of Purbeck Stone, pierced for nine guns, and displaying, on a red pole, the Imperial yellow flag of China'* (Notices of Leigh Park, 1836).

Around the lake were various bridges to the islands as well as various other follies which enhanced the landscape. A three arched bridge known as the Chinese bridge, which still stands, was built in 1830, and in 1832 two buildings were added; a boathouse apparently built to a Chinese design and a Pergola. In 1834 an ornamental Kiosk (Turkish Summerhouse) was added to the lakeside. It featured an onion dome surrounded by small Minarets. These were added by further additions, including further bridges and other garden features as we will see.

All of the follies around the lake were recorded on several watercolour paintings by Joseph Francis Gilbert in the early 1830s when the Staunton had completed the work to the lake and nearby landscape. As can be seen in many of Gilbert's views of the lake small boats can be seen. Sir George Staunton added to the scene on the lake by adding two small schooners named Victoria and Albert. One of these can be seen in a painting of c.1860 by Rowlands Castle artist Charles Rogers Cotton.



North view of Leigh Water showing from left to right: the Chinese Fort, Canning Memorial Obelisk, the Kiosk (Turkish Summerhouse), Cottage Island, and the Beacon to the far right. *J.F. Gilbert*



1843 Tithe Map showing the extent of the lake and the location of the follies.

THE CHINESE FORT

The Chinese Fort was probably one of the most unusual of all the follies around the gardens. Built between 1834 and 1836, towards the latter years of the work on the lake, the design was based on a military fort Staunton would have seen in China. Built with Purbeck stone the walls were around three feet thick. Staunton recorded it in his Notices of the Leigh Park Estate in 1836 as:

The Fort Island, upon which a battery has been built of Purbeck stone, pierced for nine guns, and displaying, on a red pole, the Imperial yellow Flag of China.

A small bridge, seen in Gilbert's watercolours, linked Fort Island with Cottage Island. Fort Island, like the other islands, was formed by excavating the ground around the islands leaving the land in situ.

The Chinese Fort was one feature that was retained by William Stone after he acquired the Leigh Park Estate in 1861 but six years later in 1867 it was described during a visit to Leigh Park as: *'a ruined fort is still shown on the island, which was made to resist mimic bombardments, for the amusement of a generation that has passed away.'*

Later photographs show that the Fort was actually in relatively good order but it has been recorded that the Fort was destroyed during the Second World War by the military who had taken over the estate for the duration of the war. It is not known if it was the naval presence or the Home Guard who inflicted the damage to the Fort during the war period. Incidentally, a cine-film, taken around the late 1920s or early 1930s of skaters on the lake shows the Fort in its near perfect state. Recent work to the remains of the Fort have uncovered more of what is left of this once fine folly but alas only one side of the building remains.



The Chinese Fort and bridge linking Fort Island to Swan Island, c.1910. The Fort looks in good condition at this date.



The Remains of the Chinese Fort on Fort Island, June 2017

THE CORINTHIAN BRIDGE



The Corinthian Bridge can be seen to the left of the watercolour by J.F. Gilbert, c.1836. Other features include the Chinese Fort and the Turkish Kiosk.

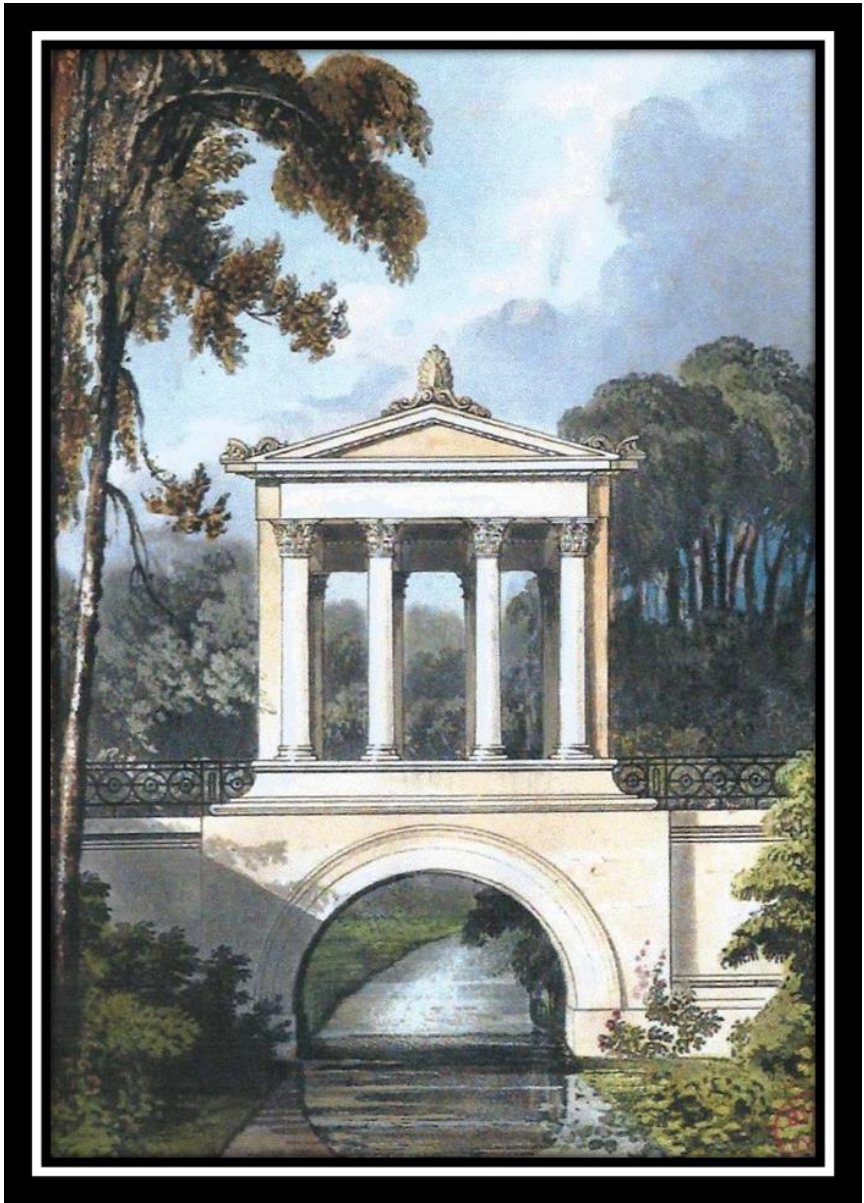
The Corinthian Bridge was described by Sir George Staunton in 1836 as: *a brick bridge, of one arch, surmounted with a Corinthian Portico, and placed across the chief outlet.* Although Greek in design, the Corinthian Bridge, erected in 1835, was one of the most elegant of structures around the lake. As Staunton said himself it was *taken from a design in Papworth's Garden*

Architecture. Although Greek in style the Corinthian Bridge was very similar to a design by the British architect and new garden designer John Buonarotti Papworth who in 1823 published: *Hints on Ornamental Gardening Consisting of a Series of Designs for Garden Buildings etc.* The Corinthian Bridge was functional as it was placed across the chief outlet of the lake where the water would naturally flow into a water course on the north western side of the lake.

It is unclear when this structure disappeared from the landscape but by 1865 the north-westerly point of the lake was rounded off and a small further island was added 'at a very considerable expense'. It is probable that this was when the Corinthian Bridge went as no mention of it can be found in the 1874 sales catalogue when the estate was put up for sale.

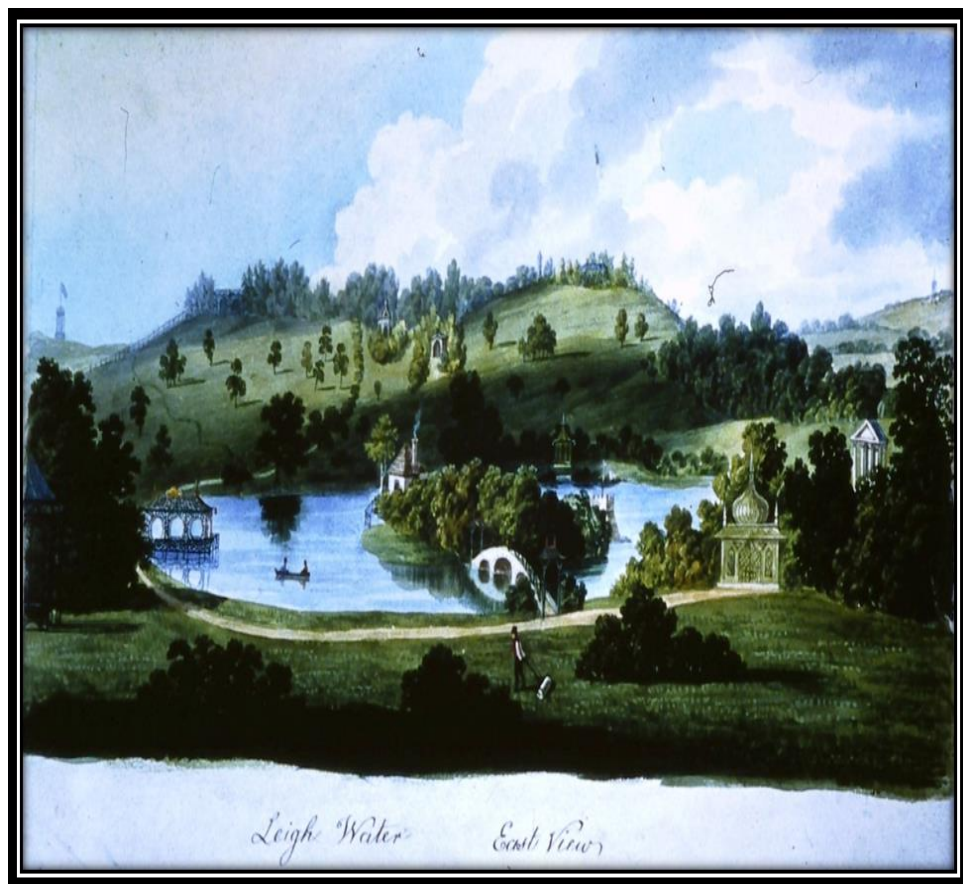


Tromp l'oeil restoration of the Papworth Corinthian Bridge, c.1994. *Staunton Country Park*



The Bridge and Temple designed by J.B. Papworth and published in 1823 in his *Hints on Ornamental Gardening Consisting of a Series of Designs for Garden Buildings etc.*

THE KIOSK (TURKISH SUMMER HOUSE)



Leigh Water looking South-East. The Kiosk (Turkish Summer House) is seen clearly standing between the Chines Bridge to the left and the Corinthian Bridge to the right. The Chinese Bridge is seen in the centre of the picture linking the park to Cottage Island. *J.F. Gilbert, c.1836.*

The Kiosk or Turkish Summer House was another unusual building built on the north side of the lake and designed by Lewis Vulliamy. There is a little controversy over the actual year of the building of this feature. In his *Notices of Leigh Park*, written in 1836 Staunton records that it was built in 1832 but

his diary notes records 1834. Staunton records in his Notices of Leigh Park that:

It is ornamented within with English caricatures of 1806, and French caricatures of 1802. The Turkish inscription over the entrance, in gold characters, was obligingly furnished by a friend, and may be translated as follows—

*Garden for peace and harmony design'd,
In the name of God, the merciful and kind.*

The Kiosk can be clearly seen in Gilbert’s watercolour of the East View of Leigh Water, painted around 1836, and clearly shows its onion dome flanked by miniature minuets. It is clearly the most exotic of the follies and shows that Staunton in his design of the gardens followed no direct theme and certainly discounted the idea of a Chinese influenced garden. It is a shame that Gilbert did not paint the Kiosk as a single painting for viewers to enjoy more of the detail.

THE CHINESE BRIDGE

One of the garden features that still survives, the Chinese Bridge, a three arched brick built structure, was built in 1831 as a bridge from the east side of the lake onto Cottage Island. The bridge originally had Chinese gate-ways, over which were displayed four inscriptions in Chinese characters –

LIN (Thicket)	CHEE (Water)	WHA (Flower)	YUEN (Garden)
HAN (Chinese)	FA (Style)	MEI (Ornamental)	KIAO (Bridge)
TSING TSIN (Please to enter)	YEU (Amused)	WAN (Ramble)	PIN (Heath)
GAN (Peace)	JOU (Wishes)	YEE (Accomplished)	

Initially it was thought that a balustrade of bamboo was interwoven into the top of the bridge. Even later photographs from the late 19th and early 20th centuries show a rustic effect. The design was obviously taken from bridges Staunton had seen during his stay in China and is the only structure that remains almost intact around the lake.



View of The Chinese Bridge and Chinese Boathouse, *J.F. Gilbert, 1836*



The Chinese Bridge and Leigh Park House, 1910



The Chinese Bridge, 2017

THE CHINESE BOATHOUSE

The third Chinese structure around the lake, the Chinese Boathouse was built in 1832 to an original Chinese design. It was inscribed on the roof with four with four Chinese characters, which may be thus translated:

LIN
(Thicket)

CHEE
(Water)

CHEU SO
(Boat-house)

It would appear that the Boathouse was replaced during William Stone's tenure at Leigh Park with a thatched roof boathouse which in turn was replaced, probably during the ownership of the Fitzwygram family by another wooden structure which was still in situ in the early 1970s.



Lithograph of the Chinese Boathouse from the Sales Particulars of 1860, after Sir George Staunton's death (1859).



The later Boathouse, c.1920

HEXAGON CHINESE SUMMER HOUSE

Perhaps the saddest thing about the Hexagon Chinese Summer House is that it is hardly seen in any of Gilbert's watercolours of the lake area. It was described by Sir George Staunton himself as:

This seat, three sides of which are open, and three closed, is ornamented with three Chinese bamboo blinds; on one of which is represented the Paeonia Montan, and on the other two are inscribed Chinese verses, descriptive of spring and autumn. In the centre is the following motto. From Horace –

*Hoc erat in votis: modus agri non ita magnus,
Hortus ubi, et tecto vicinus jugis aquæ fons,
Et paulum silvæ super his foret**

Built in 1835, this single storied structure stood where William Stone had his ice-house built in the 1860s. Charles Rogers Cotton has the top of Summer

House appearing among the trees in one of his paintings of the lake in about 1860 but apart from this no other illustration can be found. It would almost certainly have been copied from a Chinese design and possibly from one Staunton had seen in China.



An example of a Chinese building Sir George Staunton would have seen in China. This example was painted by William Alexander on the Embassy to China, 1792-4.

STATUE OF DIANA

The statue of Diana, goddess of trees and vegetation, was installed by the lake in 1842. It stood near the Turkish Summer House on the eastern side of the lake. She is depicted in Gilbert's last watercolours he did for Sir George Staunton. It has been stated that it may have been a copy of the "Diana of Versailles" which is now in the Louvre in Paris, which it is possible that Staunton once saw. It is not clear who produced the statue for Staunton but Derek Gladwyn, in his excellent book on Leigh Park, suggests it may be by the sculptor Richard Westmacott the Younger who had already produced one of the busts in the Temple for Staunton.

Diana holds a stag with her left hand while with her right hand she draws an arrow from a quiver behind her shoulder. It is unclear what happened to the statue after Staunton's death but it does appear it disappeared from view during William Stone's ownership of the estate.



Leigh Water looking North. Note the statue of Diana to the right of the picture, J.F. Gilbert, c.1842

STATUE OF FLORA

Unlike the statue of Diana, the statue of Flora, the goddess of flowers and spring, was never captured by Gilbert in his watercolours. Luckily we do have an illustration of it, thanks to one of the earliest photographs of the second Leigh Park House, built by William Stone in the 1860s. The only information regarding this statue is that it was erected in 1841 in the pleasure grounds. The photograph of her has her standing close to the water on Cottage Island, holding a bunch of flowers, a pose which can be found in many statues of her. In the photograph she is seen looking up the hill towards the new Leigh Park House. It is feasible that she may have stood in another position in the grounds but it appears she disappeared when the cottage on Cottage Island was demolished to clear the view from the new house.



William Stone's Leigh Park House overlooking the lake, c.1870. The statue of Flora, holding a bunch of flowers, can be seen standing close to the edge on Cottage Island.

THE FOUNTAIN

The Fountain was probably the most mysterious of the garden features of Sir George Staunton – no actual illustration of this feature survives. In 1836 the Fountain was no more than a spring originally on High Lawn but had been incorporated into the pleasure grounds as Staunton records:

In the Park, at a little distance from this spot, with access through an iron gate in the wire-fence, is a spring of pure water, paved, and inclosed with iron hurdles. Above it is the well-known Greek inscription for a font, which may be read either backwards or forwards,—

Which may be translated: *Cleanse thy faults, not thy face only.*

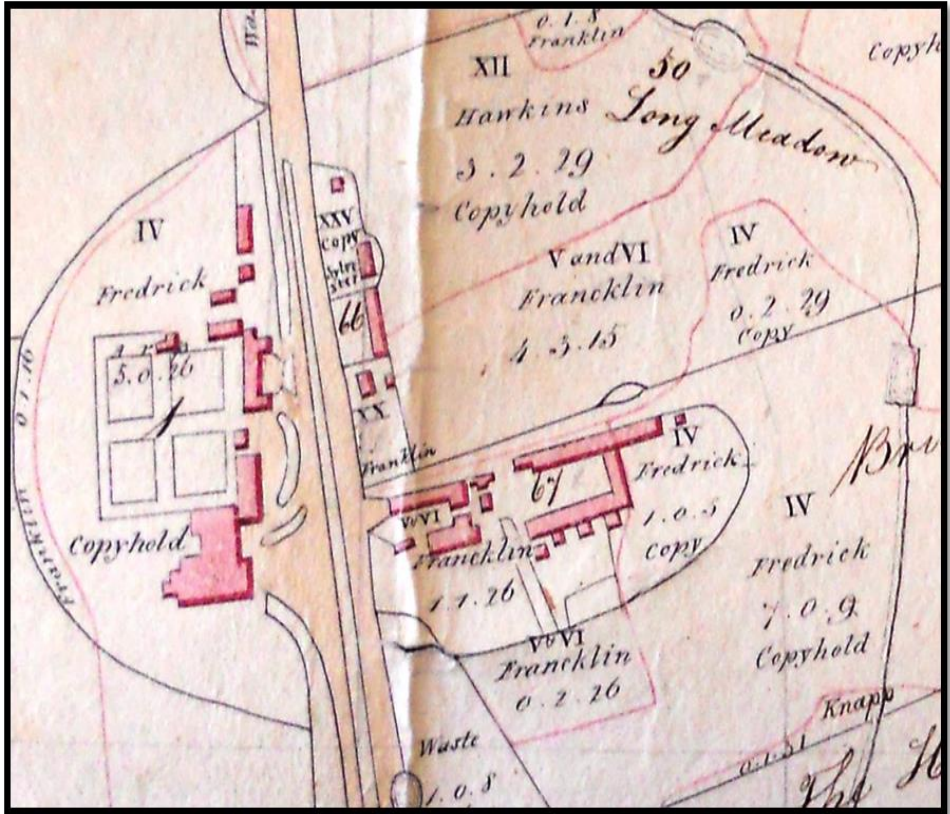
It is unclear if Staunton actually made more of a feature of it after 1836 or it still remained as it was recorded in the Notices of the Leigh Park Estate in 1836.

OTHER GARDEN STRUCTURES

We have covered what to some people would appear a garden folly or object of use, or as a summer house for example a very functional building or structure. All of course, apart from a few erected by William Garrett, were created by Sir George Staunton. It is perhaps worth looking at certain buildings and other structures within the landscape of the gardens which are still standing. Some predate Staunton and Garrett and others were built and erected after Sir George Staunton's death in August 1859 by later owners.

The idea of this booklet, and especially this section, is to cover what is left of certain buildings and structures still standing within the former estate. Middle Park Way has divided the park into two sections, the Country Park to the north and the Farm to the south but we will look at the buildings as being part of the same estate.

THE SOUTH GARDENS (FARM SIDE)



Map of Leigh House and Farm, 1792-1800, showing the small Leigh Estate and the land held by Frederick at this time. Note the land held by Frederick close to Leigh Farm and the farm buildings that still survive. Also showing is the walled garden, and the coach-house and stables and bothy which all still remain. The house, which backed onto the walled garden, was later much changed by William Garrett.

The farm buildings in relation to the farm are probably the oldest structures on the estate but we will start by looking at what little remains of Garrett and Staunton's house.

The history of the house on the site of the Garrett/Staunton house starts in the middle of the 17th century, if not earlier. We can trace a house on the site, or near the site of the Garrett/Staunton house to 1665 when a Robert Higgins was paying tax on three hearths in the hearth tax of that year. Paying tax on three hearths meant that it would have been quite a small property but we can trace the Higgins family in line at Leigh until 1767 when the property and nine acres passed to Captain (Admiral) Charles Webber. After Webber's death in 1783 the small estate at Leigh passed to Samuel Harrison and this is a good position to start looking from. It has to be said, though, that the house recorded in the hearth tax of 1665 may have been replaced with a bigger building at some time before Charles Webber or Samuel Harrison acquired the small estate.

Sometime between 1783 and 1792 Samuel Harrison built a new property on the site, including new stables and coach-house and a walled garden. The stables and coach-house still survives, as does the walled garden. In 1792 the estate passed to Captain, later Admiral Thomas Lenox Frederick, who enlarged it to 22 acres and held it until his death in 1799 when in January 1800 it was acquired by William Garrett. We have already recorded Garrett's work he carried out at Leigh prior to selling the estate to Sir George Staunton in December 1819 so we do not need to go into too much detail here.

THE COACH-HOUSE AND STABLES

Luckily, the coach-house and stables built by Samuel Harrison, relating to the house which was built sometime between 1783 and 1792, still remain and were later used both by William Garrett and Sir George Staunton. Built in a mellow yellow brick, which was very popular towards the end of the eighteenth century, the building now houses the offices and ticket office and shop to the Farm. It may have been the case that Harrison's original house was also built in the same yellow brick. Later Sir George Staunton added another coachhouse with a tower onto the end of the earlier range of buildings making an almost enclosed yard. This unfortunately does not survive.



Coach-house, stables, and bothy – built by Samuel Harrison, 1783-92



The Coach-house, stables, and Bothy, photographed 1981.



Map of the Leigh Park Estate, based on the 1843 Tithe Map. Note the added coachhouse on the end of the range of Harrison's stable and coachhouse block.

THE WALLED GARDEN

The walled garden is the oldest garden structure that remains on the estate. It is believed to have been originally built by Samuel Harrison when he built his new house between 1783-1792. The new house, as well as the new coach-house and stables, butted onto the walled garden suggesting that they were all built at the same, although there is a possibility that the walled garden may have been already in situ.

The south facing wall has a serpentine design, known as a crinkle-crankle, and this was put into place during William Garrett's occupation of the estate, probably when he enlarged and remodelled his house in 1802. The earliest reference to this type of wall was recorded in 1598, but it was not until the 18th century that the term began to be applied to wavy walls. At that time these garden walls were usually aligned east-west, so that one side faced south to catch the warming sun and were historically used for growing fruit, this being the case at Leigh Park. Another advantage of this type of wall is that it only needed one layer of bricks and did not need buttresses for support.

The north wall during Sir George Staunton's ownership was wholly glass, made up of the large Stove House and Victoria Regia in the centre and flanked by a variety of glasshouses including peach, grape, heath, and orchid houses on the north wall. Further glasshouses, including another vinery for grapes, were positioned on the west and east walls. Pine pits for the production of pineapples were also situated in the north-eastern quadrant of the walled garden.

The walled garden during the Staunton period was mainly ornamental with fruit and flowers being grown in the four segments that made up the garden. It may have been used similarly during the later period of ownership by William Stone and the Fitzwygram family as another walled garden, mainly used for vegetables and fruit, was created by Stone after he acquired the estate in 1861.



The Walled Garden, August 2016. The Stove House, rebuilt in 1994 can be seen in the middle of the photograph with vineries dating back to the period of Sir George Staunton on the right.

THE GOTHIC LIBRARY

The Gothic Library was built in 1832 and designed by Lewis Vulliamy and originally attached by way of a corridor as a wing to the Staunton mansion. It is octagonal in shape and designed on the plan of a Gothic Chapter-house. In the words of Sir George Staunton himself, in his Notices of the Leigh Park Estate:

The Carpet was purposely designed for it, and made at Axminster. The fittings-up are of oak, with the exception of a portion of the ornaments, which are of cast-iron, and painted to correspond. The panels covering the window-shutters represent books on shelves, the titles of which are principally those of the lost Classics, and of certain scarce" law-books. The

*French Clock is a model of a Gothic Chapel at Rouen. The globes are by Cary.
The furniture, as well as that of the drawing-rooms, by Artaud.*

It has always been led to believe that Sir George Staunton had the Library built to house his collection of books and documents on China, but it is not clear if this was the case. In 1823, before the Library was added to the mansion, Sir George gave to the newly formed Royal Asiatic Society a gift of around 3000 books, documents, and paintings, which included 2,610 books on various Chinese works. In January 1853 Sir George gave a further gift of Chinese books, numbering 613, to the Library of King's College, London. It may have been the case that these later books were housed in the Gothic Library. Of the two collections most of the books, and not the documents, are now housed in the Brotherton Library in Leeds and the library of the School of African and Asian Studies.

The interior, as described by Staunton himself, was very ornate, as illustrations of the period show, but the crowning glory of the library was surely the stained-glass windows, which depicted the genealogy of members of the Staunton family over the previous centuries. When the windows were placed in the library it does appear that they caused quite a stir as is mentioned in the *Morning Post* of 30 December 1833:

Leigh Park, near Havant, Hampshire, the seat of Sir George Staunton, Bart., presents the finest gems of art perhaps in the world. Persons far and near have been to see the magnificent windows of stained glass.

After the death of Sir George Staunton in 1859 the Leigh Park Estate was finally sold in 1861 and acquired by William Henry Stone who built his own mansion overlooking the lake. After the completion of this new house Staunton's mansion was demolished, apart from the Conservatory and the Gothic Library which was retained as a garden feature.

When Stone put the estate up for sale in 1874 the sales particulars recorded the Gothic Library as:

Adjoining the spot where the old Mansion stood is an octagonal Building, formerly the Library, with lofty groined ceiling and stained glass windows representing warrior ancestors of the Staunton Family, with dates extending back to the year 1040, affording an object of historical interest.

The Gothic Library still remains but unfortunately it has lost its original roof and sadly the stained glass windows, which were removed for safe keeping towards the end of the Second World War but were never returned. The descriptions of the various windows are recorded by Sir George Staunton in his 'Notices of the Leigh Park Estate, 1836.'

Today the Gothic Library is used as an interpretation centre on the history of the estate and is probably one of the most recognisable buildings on the estate.

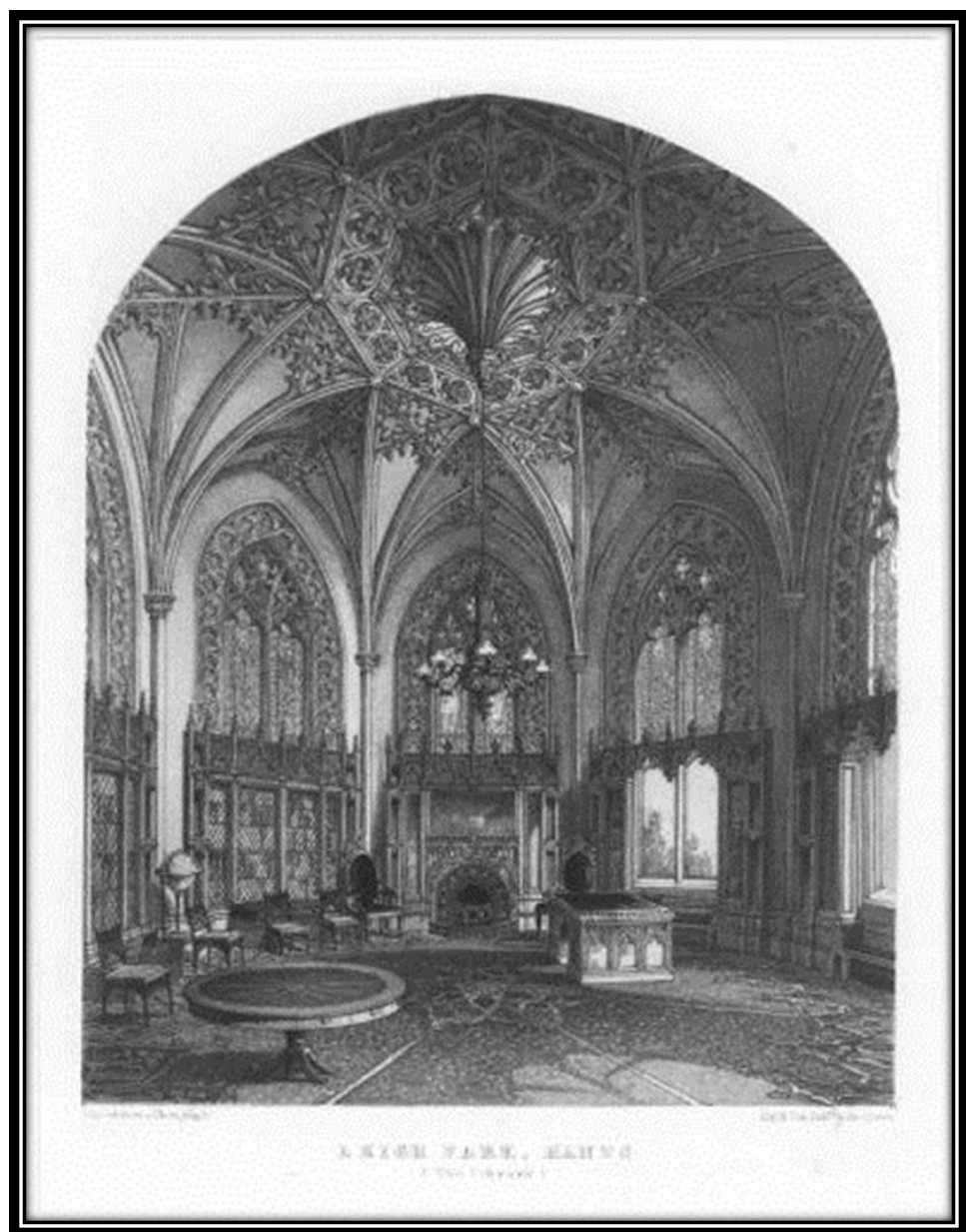


The Gothic Library and corridor, c1832-36, by Joseph Francis Gilbert. The Mansion can just be seen through the trees.



Probably two of the last photographs with the windows still in situ.
Admiralty photographs, 1944





Interior illustration of the Gothic Library from a Lithograph of 1845

The Stone Landscape – The Change of Emphasis

The Victorian Landscape

With the building of the Stone mansion in 1863 the whole balance to the designed landscape under Sir George Staunton was changed. The northern Pleasure Grounds became the focus of the estate, with the southern part given over to a series of working landscapes, centred around the walled garden and complex of glass houses and of course a working farm.

The approach to the landscape was one of domination, with the Victorian mansion towering over the lawn and lake. It was openly visible from its surroundings, unlike the Staunton house which was only revealed through unfolding views between shrubbery and flower garden.

The Staunton overlay on the lawns overlooking the lake was replaced by the Stone Pleasure Grounds set around the mansion, with significant new planting of trees and shrubberies. With the lake now the principal feature and point of focus within the landscape, the ornamental lawns, originally designed by Staunton to reveal gradual views of the lake, were cleared to open up views across the sweeping lawns. A '*Broad Terrace Walk extending the whole length of the Drawing Room front*' was built to facilitate this. Planting associated with the new Avenue screened out views of Beacon Lawn. This planting together with the new 'Conifer Ground' on the south view of the lawn, effectively channelled views from the house towards the lake.

An awful lot of what we see from the terrace overlooking the lake today is a mixture of both Staunton and Stone's creation. Masses of laurel and rhododendrons, the Victorian staple planting, now hold sway close to the terrace, and also the drives leading to the terrace, as well as around the lake, remnants more of Stone's planting than of Staunton's. It is not that well recorded of what Stone did in his planting around the northern pleasure grounds but the following from *Bells Weekly Messenger* of 19 September 1868 gives us a fine example:

I saw some magnificent rhododendrons at Leigh Park this summer; they were planted in groups on the border of a very fine piece of ornamental water, and there was one large bed of them on the island in the centre of the lake. The effect produced, when looking down upon them from the terrace in front of the house, was very fine, for the colours were all blended, and this is a point to be attended to when you mass these shrubs.

It is a fair assessment that what we see in the Pleasure Grounds today, apart from Leigh Water, is mostly Stone's creation and that during the thirteen years Stone spent at Leigh Park nearly all the elements of Staunton's Regency masterpiece have been destroyed.

To end this account of the follies and garden features of the Leigh Park Estate we will look at what remains of William Stone's Victorian Gothic Mansion which overlooks one of Sir George Staunton's masterpieces – Leigh Water.

TERRACE OF LEIGH PARK HOUSE



William Henry Stone acquired the Leigh Park Estate on 31 July 1861, paying the sum of £60,000. After Sir George Staunton's death the estate passed through the Lynch-Staunton family and when George Staunton Lynch-Staunton reached the age of twenty-one the estate was put on the market for sale. Prior to this most of the furniture, pictures, books and former belongings of Sir George Staunton had been sold off, both at Leigh Park and Sir George's London home.

William Stone was aged only twenty-six and unmarried when he bought the Leigh Park Estate and must have decided early on to make drastic changes to the estate. In 1863 he, with the help of the architect Richard William Drew, started to build another mansion overlooking the lake. We can deliberate over the reasons why he did this – some say he thought Staunton's mansion was set too close to the farm and the coachhouse and stables and other reasons put forward was that he thought Staunton's house was too small. There is no doubt that the spot he came up with, overlooking the lake, was inspired, set on the highest knoll of the estate with views over the lake and towards Havant Thicket.

In building this new '*Victorian Gothic*' style mansion Stone completely changed the whole aspect of this part of the Pleasure Grounds. With the building of the new mansion Staunton's Temple of Friendship, the Look Out and the Bridge to Temple Lawn were swept away. The construction of the long terrace, with the arcade beneath, and its views over the lake, as well as levelling the ground before the terrace for a croquet lawn, was drastically altered and the natural slopes which Staunton had incorporated into his landscape were lost forever. The sunken Middle Thicket Lane, over which Staunton had built his first bridge was filled with the surplus soil from the new excavations.

The house was finally completed and finished in 1865 and Staunton's house was then soon demolished as if Stone was ridding himself totally of Sir George Staunton's ownership. Interestingly, the bricks and tiles were made on site after a seam of brick earth was found about half a mile from the site of the house. The bricks and tiles were carried from the brickyard to the site of

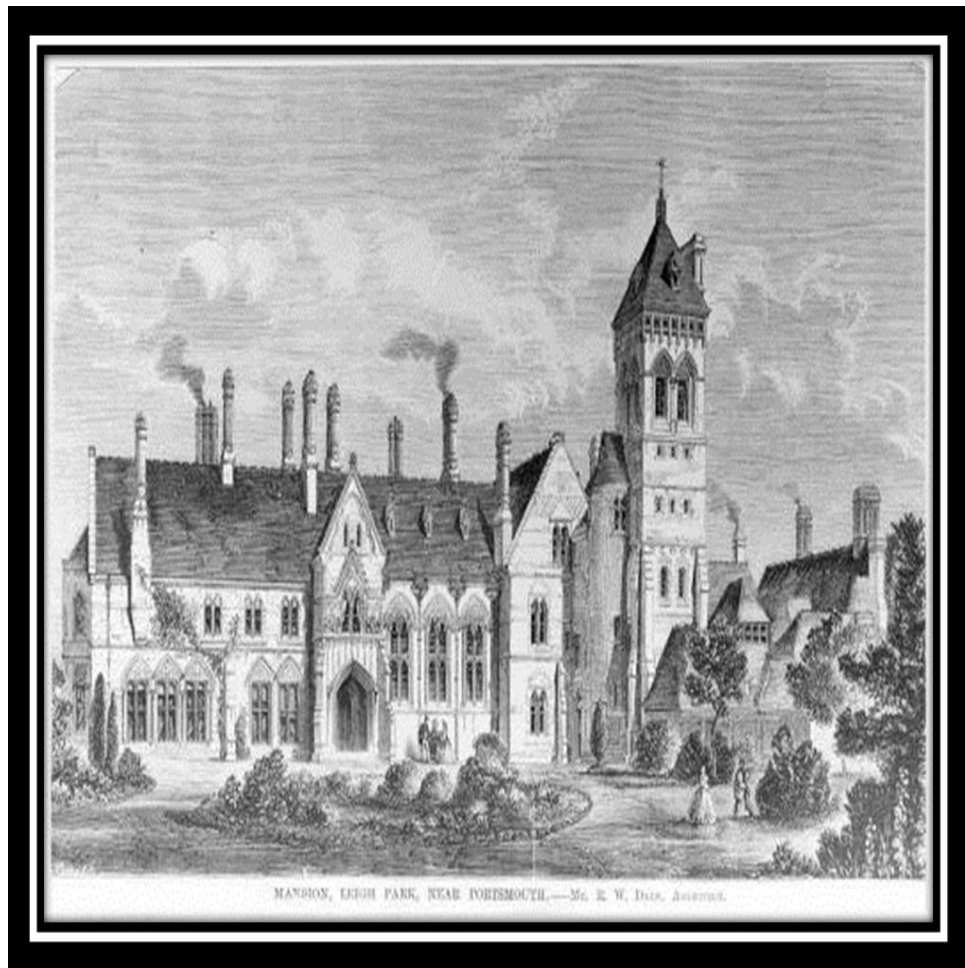
the new house. The bricks and tiles, as well as being used for other buildings within the estate were used on further buildings in Havant and Bedhampton that William Stone had a connection with such as the new Town Hall in Havant and Bedhampton School, both of which still survive today.

William Stone put up the Leigh Park Estate for sale in 1874 and it became the home of the Fitzwygram family for the next 62 years. After the Admiralty took possession during the war years the house under Portsmouth City Council's ownership was demolished in July 1959 with only the terrace and arcade remaining to remind us of its Victorian past.



The arcade and Terrace, photographed 2013

The terrace and arcade are not the only structures and buildings from William Stone's short ownership of Leigh Park that still survive – his coachhouse and stables still survive on Petersfield Road along with the only lodge Stone built on the estate, namely North Lodge, situated on Durrants Road opposite the Staunton Arms restaurant and public house.



Architect Richard William Drew's design of W.H. Stone's new Leigh Park Mansion, 1863



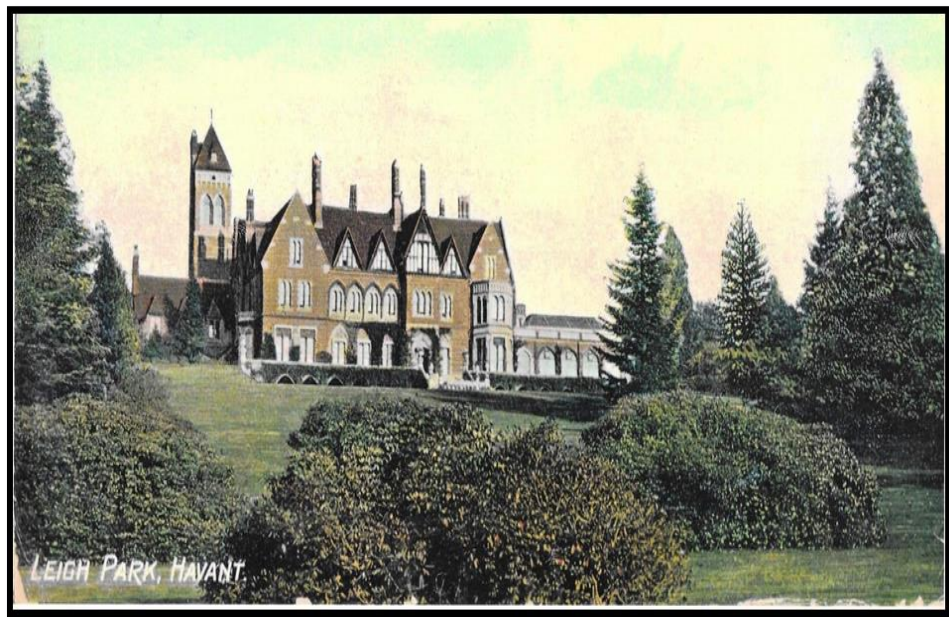
The North Lodge, photographed 1998



The Coach House and Stables, photographed, 2016



Map of the Leigh Park Estate during William Stone's ownership of the Estate, 1861-1874



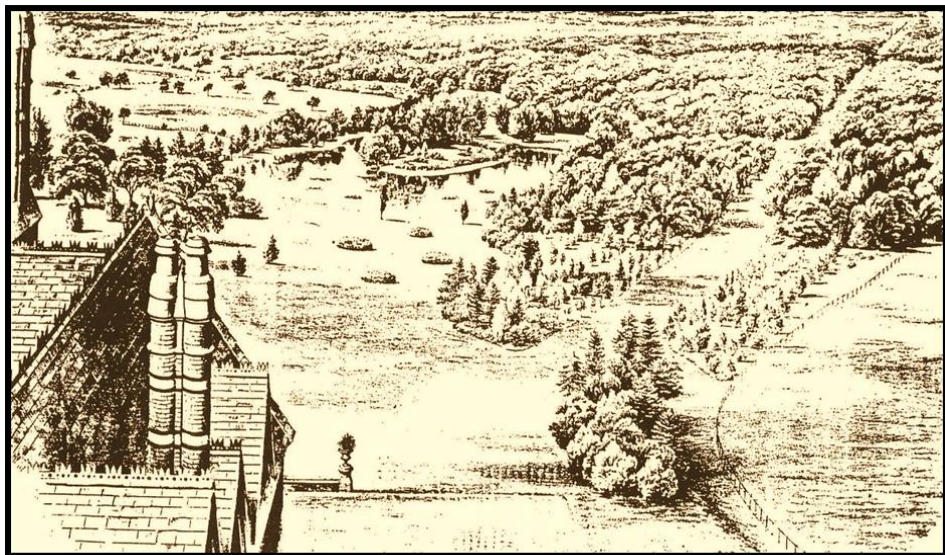
Stone's Leigh Park house, looking from the lake, c.1900



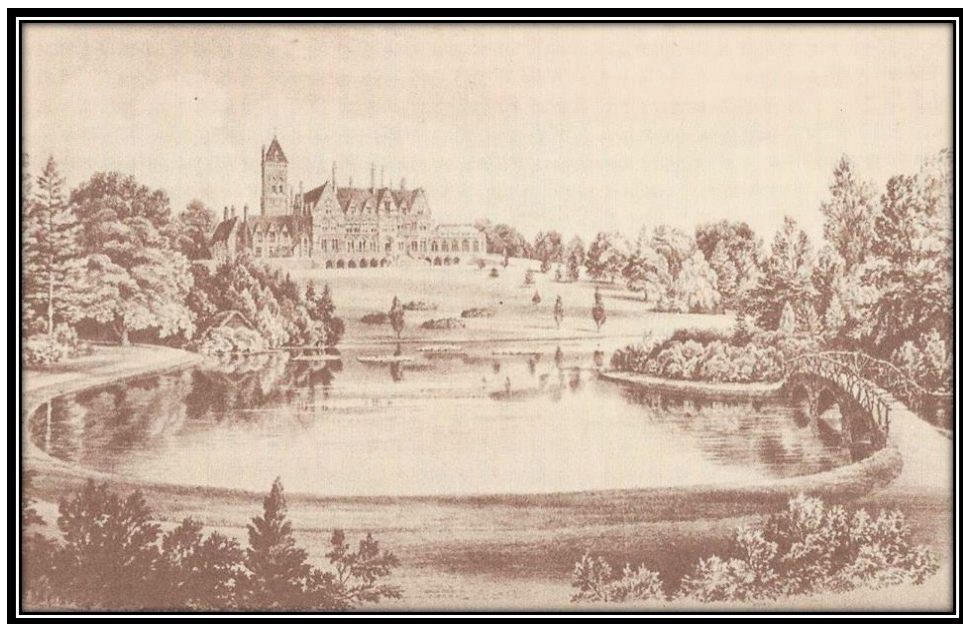
Leigh Park house shortly before its demolition in June 1959



A modern aerial view of the estate and lake showing the house superimposed by the remains of the Terrace.



View from the house showing 'The Avenue' from the 1874 sales catalogue



View of the house and the lake from the 1874 sales catalogue



Skating on the frozen lake early 1900s



THE ESTATE

IS WITHIN THE HAMBLETON HUNT DISTRICT AND SOUTHSEA OR LANGSTON HARBOUR,

(The latter distant only about three miles) offers attractions to a Purchaser fond of
Yachting or Wild Fowl Shooting.

THERE IS ALSO A PRIVATE CRICKET GROUND WITH PAVILION IN THE PARK.

The Principal or South Entrance

Is by the Original Lodge with iron gates, and

CARRIAGE DRIVE THROUGH THE GROUNDS BELONGING TO THE OLD MANSION,

(Now removed), which with the

HIGHLY ORNAMENTAL TIMBER

Remain, and are in a most flourishing condition, and form a

DELIGHTFUL APPROACH

FROM THE HAVANT ROAD TO THE PRESENT MANSION;

THERE IS ALSO A NEW

ENTRANCE LODGE

On the northern side of the Estate, affording a more speedy communication with ROWLAND'S CASTLE STATION on the direct
London and Portsmouth line, near which are some

Interesting Roman Remains,

And another Lodge on the west, from which the High Road to Portsmouth can be reached without crossing the railway; the
latter of these

CARRIAGE DRIVES

Through the Park and one other from the Mansion towards

BONDFIELDS

HAVE BEEN TURFED OVER BY THE PRESENT OWNER AT GREAT COST.

THERE IS A SEPARATE LODGE AND APPROACH FOR TRADESPEOPLE.

THE MANSION

IS

SEATED UPON AN EMINENCE,

IN ITS OWN

RICHLY WOODED AND UNDULATING PARK

Of about 300 Acres, and enjoys some of the most

EXTENSIVE AND BEAUTIFUL VIEWS

WHICH ARE TO BE FOUND IN THE SOUTH OF ENGLAND.

Description of the estate from the 1874 sales catalogue

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Staunton Country Park

Illustrations

Most of the illustrations are from the author's private collection and all the modern photographs were taken by the author. The watercolour and oil paintings by Joseph Francis Gilbert are part of the author's own collection. The watercolour paintings by Charles Rogers Cotton are from copies held in the Local Studies Collection of the Spring Arts and Heritage Centre, Havant, formerly Havant Museum Collection.

STAUNTON

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- Meet our friendly farm animals
- Explore our rainforest experience
- Discover our 1,000 acres of Country Park
- Let the Kids loose in George's Play Barn



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